6628 Kingsbury Blvd. St. Louis 30, Mo. Narch 2, 1962

Mrs. Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

that you get in touch with me regarding the Stella watercolor New York. I'm afraid I can't be of much help, though. My work on Stella was done in connection with a Master's degree, without a catalogue raisonée. Although I wasn't too interested in digging out works of art, when I found catalogues of his exhibitions, I did copy the names of the works listed in them. Of the catalogues I saw, the only picture entitled New York was in the 1931 exhibition the Valentine galleries held, dated 1929. I presume it was an oil, but perhaps the watercolor could be a preliminary interpretation.

From the photograph this watercolor doesn't seem related to the New York Interpreted series of 1922, in the Newark Museum. Actually, Stella worked on mechanized and city themes from 1913 on, but it seemed to me that many "smaller" oils - like the Museum of Modern Art's Factories or the Neubergers' Gas Tanks - were completed between 1915 and 1920.

There are two people in New York who might be able to help date the watercolor, besides old gallery connections. One is James Schuyler of the Museum of Modern Art, who organized the recent travelling exhibition of Stella drawings. The other is H. H. Arnason, who has been interested in Stella. As a last resort you might ask Stella's nephew, Sergio Stella, 22 Radcliff Blvd., Glenhead, Long Island.

I am sorry not to be of more help.

Sincerely yours,

Marie L. Schmitz

Mrs. Walter D. Schmitz

Enclosure (photograph)

Mr. Joseph T. Fraser, Jr., Director The Pennsylvania Academy of the Fine Arts Broad and Cherry Streets Philadelphia 2, Pennsylvania

Dear Jos:

As I scribbled in my brief handwritten note to you, both Bill and I were delighted that his PUMA was acquired by the Academy. We both agreed that it is just about his masterpiece and as such it means a great deal to the artist to have it placed as ideally as it is now.

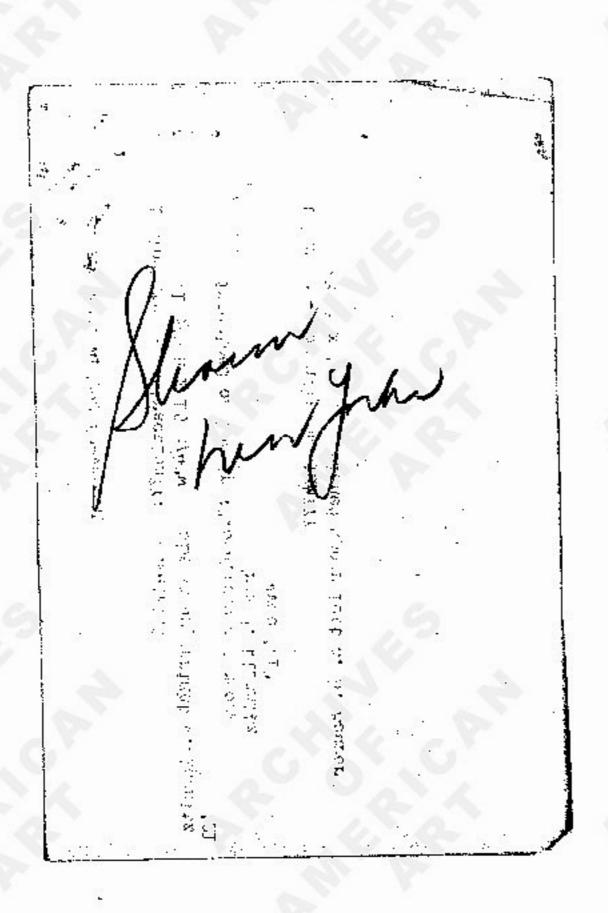
And so, my thanks for all your efforts, and best regards.

Sincerely yours,

BOH/gs

hear is living, it can be seemed that the information be published 60 years after the date of sale.

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living. It can be assemed that the information may be published 60 years after the date of sale.



March 2, 1962

Mr. Willis F. Woods, Director Norton Gallery Pioneer Park West Palm Beach, Florida

Dear Bill:

Naturally I was very pleased with the news that your committee agreed with your choice of the Ben Shahn, and congratulate you on acquiring one of the outstanding examples of his work. An invoice is now enclosed.

As our insurance is limited to the "portal" may I suggest that you add this painting to your policy at once so that we may ship it with the \$550. minimum. Unless I hear to the contrary I shall assume that it will have been covered by Wednesday, March 7th and will make the arrangements accordingly.

When are you planning to be in New York again? It is always so nice to see you, but I hope that on the next occasion you will give me a bit of advance notice so that we can have some time together.

Best regards.

Sincerely yours,

EGH:ge enclosure

Prior to publishing information regarding sales transactions researchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it can be assumed that the information may be published 50 years after the date of sale.

Er. David Zack, a partner in the firm of David Person & Co., Certified Public Accountants for this corporation, reported to the meeting that two different art associations might be better for purposes of retaining the present advantageous tax laws in the ensuing struggle in Congress. He reported that there are strong forces at work which may attempt to eliminate the present law which permits fair market value at the time of the art gift to a charity, to be deducted from income and other taxes; that the proposal which will be fought out in Congress in 1963 will take the form of limiting deductions from taxes at cost to the donor rather than at fair market value. Various members expressed informal opposition to the continuance of two associations of art declars.

sent to all of the members of this Association, which would comply with the Membership Corporations Law of the State of New York, expressly to take action on whether or not the Art Dealers Association, Inc. shall be dissolved, and on various other matters which may duly come before such a seeting, and such a formal notice accompanies these minutes.

Mrs. Halpert consented that the members of this Association could again meet at The Downtown Gallery at 5:30 o'clock in the evening of March 28, 1962.

There being no further business to come before the membership, the meeting was adjourned.

Ida R. Malbin

Acting Secretary to the Meeting

Edith Gregor Helpert Chairmen of the Macting March 14, 1962

38 SOUTH DEARBORN STREET

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

Container Corporation of America is currently engaged in compiling a limited edition recipe portfolio which will be used to show oustomers and petential customers the possibilities of fine printing on quality paperboard manufactured for food products. One such project has been done in the past by Container using wildflowers. In this portfolio we wish to use magio-realist or trompe l'oeil paintings of food by such American painters as W. M. Harnett, S. Roesen, Raphaelle Peale, etc.

I have heard from Mr. Carini of the Art Institute of Chicago and also seen in various books and catalogs that you have specialised in this kind of work, so I thought you might be able to help me locate some good examples of it. I would be most appreciative of any help you could give me on this project, and would especially like to know of paintings for which color transparencies are available or for which they could be readily made. However, any suggestions or leads you can provide me with will be most appreciated.

Sincerely,

Richard Sessions Department of Design

agd

EDWIN GILDERT

PARIS Y

March 12 62

Dear Edith:

The time neareth...

Since our visit is a rather short one, our time will be pressed, and we have to program it more or læss in advance. E Therefore I hasten to send this to

you now in the hope that you will make a note of it on your calendar. I don't quite expect you to close the gallery, but I do count on our seeing you as much as possible on those evenings when we're in New York which will always be during the midweek periods, with the weekend periods in Connecticut where Holly will be staying at the Styrons, while we bunk at the Weatherley's in Hridgewater.

So: We arrive on the France, Wednesday APRIL 11. Check into the Hotel Winslow
We'll be in New York: Wednesday, the 12th, Thursday, the 12th, leaving next day
WILL YOU BE FREE THE EVENINGS OF THE LITH and the 12th?

The following week we'll be back in New York for the 17th, 18th, 19th.

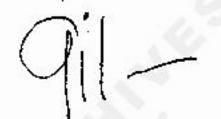
The final week, we'll be in New York for the 24th, 25th, 26th. We sail back the 27th of April. (We go Tourist both ways this time)

We hope to pop into the gallery with Holly on our first afternoon, the 11th, and say hello. And later, after Nolly's asleep at the hotel, it would be nothing less than divine to see you. Daytimes, there is much to do, mainly research on my novel, plus business chores, lawyer, taxes, passport, international driving liscence etc. Also, after three years, I have nothing but rags on my back, and I'll have to scort around Madison Avenue trying to pick up some clothes; in Connecticut we will be seeing a few friends, attending to house matters, and spending time with Virginia's widowed sister up in Avon.

We've seen several new art shows here, and will discuss them with you soon. We hope also to see Abe Rattner's new work; he has asked me to come when it is ready——however, we are still waiting for that dinner invitation which Esther talks about a great deal, but manages to avoid. (I wish you could have seen her at the party we gave for the Jim Jones and Bill Styrons——Esther was trying to learn the Twist, a spectacle not easily miforgotten, and one which many of the thirty by guests, including Romain Gary and Bill Saroyan and Jean Seberg, got a great charge from. Esther can be very cute and amusing when she hasn't got that invisible pushcart in front of her (which, alas, is most of the time).

Alors, we can scarcely wait to see you. You will find Virginia more beautiful than ever, Holly more charming, and me---well, still a bum.

We all send our devoted love.



Mrs. Sylvia Baker 25 Washington Square North New York, New York

Dear Mrs. Bakert

Will you kindly aske the following prints? This is a rush job.

We need two prints on all except the one indicated for three.

Demuth	#24_063	· do
16	25-465	
0	DG 378	
Dove	±5066	
19	19-758	
•	DO 80	
Hartley	#25-855	
	28_198	
O'Keeffe	\$29-569 5464	38
Stella	#28-197	
**		three prints
(G'	28-200	
Weber	#26_409°	
	29-211	· · · · · · · · · · · · · · · · · · ·

Thank you very much.

Sincerely yours,

Gratia Smider Secretary



PHILADELPHIA MUSEUM OF ART . FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET . PHILADELPHIA 1

March 1, 1962

Mr. Charles Sheeler Dow's Lane Irvington On Hudson, New York

Dear Mr. Sheeler:

Enclosed you will find a set of photographs I have taken of the Shaker furniture loaned by you and Mrs. Sheeler to us for our forthe coming Shaker Erkibition. Please accept them with our compliments.

I hope you find them satisfactory and they meet with your approval. We are also sending two sets of these photographs to Mrs. Edith Gregor Halpert, Director of The Downtown Gallery.

I must say it was a pleasure meeting and talking with you and Mrs. Sheeler during my recent visit to your home with Mesers. McDhenny and Madeira. I consider it an honor to have talked with such a great artist and photographer as yourself.

If I can be of any service to you in the future, please do not hesitate to call on me.

Sincerely,

Alfred J. Wyatt, Staff Photographer

A.Wielh Enclosure LAW OFFICES

LANG, BYRD, CROSS, LADON & OPPE

1540 MILAM BUILDING

SAN ANTONIO 5, TEXAS

CAPITOL 7-3106

March 5, 1962

5516

BERHARD LADON

EILL BOLDMICK, JR. STANLEY O. ROBENBERG

Mrs. Edith Halpert, Director The Downsown Gallery 32 East 51st St. New York 22, N. Y.

Dear Edith:

As you may have surmised, I have not been away from San Antonio since I saw you in New York 18 months ago. My last two visits to the hospital, in October and in January, resulted in "all clear". reports, so I am hoping to travel a goodly portion of this year.

We leave on Saturday morning of this week to spend about a month in Hawaii, and if all goes well may see you in May or June, as we may possibly go to Europe next summer.

Robert Straus tells me that you think highly of several Hawaiian artists, and in Fodors 1962 Guide To Hawaii, I notice that one of said artists is represented at your Gallery.

If convenient, write me by return mail whether you think the works of any of the Hawaiian artists are worthwhile looking over, Mary says she is not interest in Oriental Art, but then Art of course is universal.

Am feeling so good that I shall even be hopeful that one of your Hearn stable artists might paint figures and would introduce me to one of the models. However, you still would be my "favorite girl".

If it is not convenient to write me immediately to San Antonio, then write me to the Halekulani Hotel, Honolula, where we arrive next Monday. Hope to spend about a week there and then a couple of weeks on the other islands, and have reservations at the Hanalei Plantation Hotel on Kausi for ten days. If you have any other favorite spots, let me know.

With very warmest personal regards, I am

Sincerely

Sylvan Kang

Secretary is in Hospital

FU.

Harch 9, 1962

Mr. Reginald Poland, Director Atlanta Art Association 1280 Peachtree Street, H.E. Atlanta 9, Georgia

Dear Mr. Poland:

Thank you for your very kind letter, and naturally I am delighted that the two paintings you borrowed from us made a contribution to your exhibition.

When these were returned on the 7th we discovered that the Stuart Davis had been badly scratched in the upper right hand corner, evidently from contact with another painting or frame. Our restorer happened to be here yesterday to examine some pictures which we wished to have cleaned and we took advantage of this visit to have her examine the Davis. I an enclosing her entimate for repair which I thought you would want to pass on to your insurance broker, but of course will wait for instructions before we have this work attended to.

I hope you are planning to be in New York in the near future and will dome in to say hello. Meanwhile my best regards.

Sincerely yours,

EGRige



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

March 7, 1962

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Mrs. Halpert:

Did you get the Sheeler photographs? As soon as you can work out individual insurance valuations, please send me the list.

With the kindest regards, once more with many thanks, I am,

Very sincerely yours,

HENRY P. MCILHENNY

Curator of Decorative Arts

job

The following of the state of t

March 7, 1962

Mr. Tracy Atkinson, Assistant Director Columbus Gallery of Fine Arts 480 East Broad Street Columbus, Ohio

Dear Mr. Atkinson:

Will you be dind enough to let us have the Charles Sheeler painting, "Lhasa", in your collection, for our forthcoming exhibition of early abstractions. The show will continue until April 21 and we need the picture as soon as possible.

will you also be good enough to send us two photographs for publicity purposes. Naturally we will assume the transportation charges. However, will you please keep the painting on your insurance policy and charge us pro-rate.

Many thanks for your cooperation.

Sincerely yours,

Nathaly C. Baum

Archives of American Art

5200 Woodward Avenue . Detroit 2, Michigan . Telephone TEmple 3-7500

H. P. RICHARDSON, Director NATIONAL TRUSTEES W. E. WOOLFEHDEN, Assistant Director JOHN MACLELIAN, Administrator Lawrence A. Fleischman

Harold O. Love Executive Vice President March 9, 1962

Mrs. Edsel B. Ford Vice President

President

Dear Members

Mrs. Otto L. Speeth Vice President

Howard W. Lipman Secretary

Stanford C. Stoddard Treasurer

Irving F. Burton, M.D.

Frank W. Donoven

Henry F. Gaffoot

Those of us who were part of the first European Art Tour conducted by the Archives last September shared a memorable experience. Gala receptions were held for us in museums, embassies, and galleries. We were entertained in extraordinary homes and we visited splendid private collections.

We have requests not only from the 116 congenial members of the group but from other Archives members as well to hold a second tour. We can now with pleasure announce our plans.

PORTUGAL AND SPAIN ---- OCTOBER 11 TO OCTOBER 28---18 DAY VISIT TO LISBON - MADRID - TOLEDO - BARCELONA - AVILA - SEGOVIA

Senator J. W. Fulbright

A KIM JET CHARTER FLIGHT

Joseph H. Hirshhorn

Balph J. Kliber

Russell Lynes

John Walden Myer

Vincent L. Price

Mrs. William I., Richards

B. P. Richardson

Miss Anna Wells Rutledge

Mrs. Aline B. Saarinen

Mrs. Charles F. Wille

In our three day visit to Lisbon we hope to visit a private palace of great beauty, and the Folk Art Museum, rich in treasures of the past where fine reproductions of furniture and rugs made in the nation's prisons are purchasable. We will assure ourselves of behind-the-scenes visits to The National Museum, the Gulbenkian Collection, the Braganza Palace. Traveling with us will be a noted anthority on the art and architecture of the two countries. Preparatory lectures will guide us to a deeper understanding of what we are to see.

The six days in Madrid will allow for several side trips. Toledo with its incomparable collection of El Grecos can be covered in one day with a stop at the Dominican Convent in Illescas, where the Grecos remain on the very walls as the master painted them. Perfect for another one-day visit would be Avila - the only still completely walled medieval city in Europe, and Segovia for its Roman Aqueduct, center of the town's social life today, its Cathedral, and the Alcazer.

In Madrid itself, aside from the Prado, one of the greatest art experiences possible anywhere, we will visit the Museo Romantico, the Lope de Vega house, the church of La Florida for the Goya frescoes, the Academeo de San Fernando for more Goya paintings, and the Escorial to see the stupendons library and monumental painting collection of

receithers are responsible for obtaining written permission than both artist and perchases involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Heineman & Co. Found, Inc. 1430 Broadway N.Y. 18 N.Y.

Dear Sir

As you probably already know, Old Master Paintings that are deeded to Museums, Colleges or Libraries etc. can be deducted from your taxes, and yet you can keep the paintings in your posession all during your life time under the ruling "Subject to the reserved right of posession and enjoyment for life".

Many people in the high income brackets are taking advantage of this pleasure and saving big money at the same time. as well as helping to preserve the art culture of their community and of the country.

To give you a better perspective of the savings available through charitable giving, here's a table, using the latest tax rates, which demonstrates how much taxpayers in various income brackets save every time they give a dollar to charity.

If income before deducting contributions is-

Savings on every dollar of Charitable contributions-

	50,000	Married persons Filing jointly 59¢	Head of Household 66¢	Single Person 72¢
~ //	75,000	65	74	81
	100,000	72	80	87
	150,000	81	83	89
	200,000	87	87	90
	300,000	89	90	91
	400,000	90	91	91
	400,000	91	91	91

It now becomes dramatically apparent why collecting and donating Art objects has become a favorite tax tactic among those who are able to keep only a small part of their income after taxes, So in this way they can help the art culture in their community by donating Old Master Paintings.

Many of the Art Treasures in American Museums have come to them as tax-deductable gifts, and have greatly increased the publics enjoyment.

See, Internal Revenue Ruling 58-455 in Internal Revenue Bulletin 1959-37,30. Internal Revenue code 1954. Section 170 A.B.C.

Or your tax lawyer or museum lawyer can explain the latest rulings to you, about the tax advantages of donating paintings to museums, colleges etc.

There are still many Art Treasures on the loose that should be preserved in museums and colleges, where they could be enjoyed by the Art loving public.

Enclosed is a partial list of Old Master Paintings available at fairly low prices, and far below the prices these masters works have sold for at various world auctions, and far below their possible appraisal value.

Paintings can be seen at our New York Gallery between 9 am and 6 pm. Will be glad to show you these paintings at any time.

Sincerely Yours

GREGORY'S OLD MASTER GALLERY

CLIFFORD EVANS

March 14, 1962

Dear Edith,

I wrete today to Mr. Wolfenden at the Archives of American Art re the taperecording he has with Charles Sheeler and am enclosing a copy of the letter.

Best,

Mrs. Edith Halpert Downtown Gallery New York, N.Y.

/m

appr

March 9, 1962

Miss Elmira Bier, Assistant to Director The Phillips Collection 1600-1612 21st Street, N.W. Weshington 9, D. C.

Dear Miss Bier:

Please forgive me for being so slow in replying, but after the Marin opening at the Corcoran Gallery I became so involved in a very important matter that I did not get an opportunity to refer to our records and therefore was so late in furnishing the information requested. This appears below.

John	Marin	ADIBONDACKS AT LOADER AUSABLE LAKE 1947	insu w/o	rance	valuation	\$4500.
	•	BRYANT SQUARE 1932	oil	*		6000.
•	5	TUNK MOUNTAINS, MAIN	oll	. 6	9	7000.
. (7 <u>.</u>	SENTED NO. 1 1952	011	•		7500.

Since we have never represented Caston Luchaise I doubt whether I am qualified to give you a valuation. Thus I suggest you communicate with the Weybe Galleries as I know that several of the casts of the same sculpture have been sold by that gallery in recent years.

Unfortunately I had to get back the same night and did not have an opportunity to make another visit to the Phillips Gallery which is always such a great treat. I was there about two mouths ago and was greatly impressed with the new wing and the new hang-

My best regards.

Sincerely yours,

March 2, 1962

Whitney Museum of American Art 72 West 54 Street New York, New York

Att: Registrer

Received from the Whitney Museum the following:

8 photographs metercolor John Merin SUNSET, 1914

tempere & crayon Charles Sheeler BUCKS COUNTY BARN, 1923

collage Joseph Stella COLLAGE NUMBER 21

oil Maraden Hartley PAINTING #5

We did not receive

oil Joseph Strilla Der Rosenkaval der

Mr. Orrin Riley Guggenheim Missum 1071 Fifth Avenue New York 28, New York

Dear Mr. Riley:

I talked with Mr. Armsson the other day and suggested that we would pick up the Brancusi painting, and he advised that he would have it delivered to us.

I have a prospective sale for the painting and would like to know whether - if the deal goes through and the client will want the restoration done - you would undertake it for us. If so can you give me some idea of the prospective charges? Also if you would be good enough to send me a written report on what the painting requires I should be most grateful.

Sincerely yours,

ROH tow

March 1, 1962

Mr. John Apriloniana The Whitney Museum 22 West 54th Street New York, New York

Dear Jack:

Well, I have good news for you. The Philadelphia Museum promised to lend us the oil of PERTAINING TO YACRTS AND YACRTING by Charles Sheeler and therefore we can skip the crayon. This will reduce your generous loss to four!

Hartley

PAINTING No.5 (date?)

Marin

best time for you.

SUNSET 1914

Sheeler Stells

BUCKSCOURTY BARNS 1923 tempera & crayon

PROSENÇAVALIER (date?)

I am sending this letter by messenger in the hope that we can arrange to have the paintings picked up by Mesterman either this afternoon (!) or Friday. If the latter, please let me know the

Again I want to express my devout thanks to you.

Sincerely yours,

EGH rgs



THE AMBRICAN FEDERATION OF ARTS

41 East 65th Street, New York 21 . YU 8-7700

March 10, 1962

Dear Member:

RRN/s

encl.

The Annual Meeting for Members will take place this year on Thursday afternoon, April 12th at 3:30 P.M.

We are most fortunate in that the Rockefeller Institute has granted us the privilege of holding our Meeting at the Caspary Auditorium. This unusually handsome building on 66th Street and York Avende, with its tiled blue dome and its amphitheatre construction, is one of the most interesting architectural achievements in Manhattan, designed by Harrison and Abramovitz. In the early spring its setting smong beautiful shrubbery and flowers is a most refreshing sight.

SCHEDULE OF MEETING

- Speaker: Arthur M. Schlesinger, Jr., Special Assistant 3:30 P.M. to the President

> Mr. Schlesinger, an eloquent and witty speaker, will talk on "Federal Government in the Arts".

- Annual Meeting of Members 4:15 P.M.

- Cocktails 5:15 P.M.

The price for the entire program is \$5.00 per person.

As space is limited in both the Auditorium and the Cocktail Lounge, we must ask that you invite no more than one guest and we will fill requests for reservations in the order in which we receive them.

Please fill out and return the enclosed card at your earliest convenience. Tickets must be paid for in advance. Kindly make checks payable to The American Federation of Arts.

I hope you will plan to be with us and I look forward to welcoming you on April 12th.

Very sincerely yours,

President

P. S. The Auction of paintings and sculpture for the benefit of The American Federation of Arts Building Fund will take place at Parke-Bernet Calleries, 980 Madison Avenue at 1:45 P.M. on Wednesday, April 11th, 1962. Catalogs and estimates are available upon request from Parke-Bernet.

ART DEALERS ASSOCIATION - INC

978 Madison Avenue, New York 21, N.Y. . Rhinelander 4-8775

Sign this proxy and mail in the enclosed envelope to: Mrs. Edith Gregor Halpert, 32 East 51st Street, New York, N.Y. You may revoke this proxy by attending the meeting if you are available.

PROXY FROM A MEMBER OF ART DEALERS ASSOCIATION, INC.

KNOW ALL MEN BY THESE PRESENTS, that the undersigned does hereby constitute and appoint ANDRE EMMERICH of 910 Park Avenue, New York City, to be my lawful attorney, substitute and proxy for me, and in my name to attend and vote at the certain meeting of the members of ART DEALERS ASSOCIATION, INC. to be held on the 28th day of March, 1962, and at any adjourned meeting thereof, as fully and with the same effect as I might or could were I personally present at such meeting; unless I indicate otherwise in ink in the margin, I instruct my proxy to vote for dissolution of ART DEALERS ASSOCIATION, INC., and to vote at the discretion of my proxy on all other matters; and I hereby revoke any proxy or proxies heretofore given by me to any person or persons whatsoever.

seal	IN WITNESS this	WHEREOF, the day of March,	undersigned 1962.	has	hereunto	set	h1s	hand	and
In th	e presence	of	(Sign)	our	name as r	nembe	r)	(]	L.S.)

(Witness sign here)

*/ Substitute in ink any other name you may wish, and initial in the margin.

If dissolution is duly approved, I do not wish to receive from ART DEALERS ASSOCIATION, INC. my pro rata share of any funds which may remain unspent after all debts and reserves, but wish such funds, if any, to be distributed to other members, and I hereby release ART DEALERS ASSOCIATION, INC.

(Sign your name as member)

Note: Do not sign this line if you wish to receive a pro rata share of any funds which may remain. "NOTICE OF GENERAL MEMBERSHIP MEETING OF ART DEALERS ASSOCIATION, INC.

"You as a member are invited to attend a general meeting of the Art Dealers Association, Inc. at 5:30 p.m., on Thursday, March 8, 1962, at The Downtown Gallery, 32 East Street, New York City, for the purpose of discussing the status of the organization, and any proposals of interest to it.

Grace Borgenicht Brandt Leo Castelli André Exmerich Edith Gregor Halpert Dan Rhodes Johnson

R.S.V.P. To The Downtown Gallery"

There was distributed among those present a statement of receipts and disbursements from May 31, 1961, through February 28, 1962, prepared by David Berdon & Co., Certified Fublic Accountants, 511 Fifth Avenue, New York City, 17, who at the request of the Board of Directors had been keeping the books of the Association throughout. It was announced at the meeting that all members would receive a copy of the above-mentioned accountants; report by mell with these minutes, and copy is attached and made part hereof.

Association in its few months of existence was outlined by Millard L. Midonick, a member of the law firm of Polier, Midonick & Zinsser which has been acting as counsel to the Association. Among the achievements has been the settlement of the threatened Artist-Tenants' strike during the summer of 1961, by agreement with various New York City departments and with the Mayor, with respect to the use of

more rapid communication has affected the world of art. This sould be answered in terms of the painter as to his style and influence, and in terms of the market and its reactions. Secondly, we should examine whether there is a true influence or dependency upon American painting and its "sub-styles", whether there are national styles, international styles, and the values of internationalism versus nationalism. We should also discuss whether the art that influences the most is the most important, why certain artists or modes of art get selected over others.

Following our alicated hour and a half, we should be open for questions from the floor for another half hour or as long as we are the audience can take it. The point must be made at the beginning that we will be answering questions and suggest to the audience that they do not present us with speeches of their own.

I hope this is as agreed. If you have any modifications, I am sure all of us would like to know them.

Stacerely yours,

Ben Heller

BHinl

Mr. Lawrence Alloway The Bolomon R. Gupgenheim Museum 5th Ave. at 89th Street, MYC

Mrs. Edith Halpert The Downtown Gallery 31 E. 51 at St., New York City

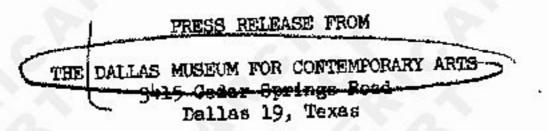
Mr. Lloyd Goodrich The Whitney Museum 22 West 54th Street, New York City

Mr. Alen Endl 440 Madison Avenue, New York City

Prior to publishing information requiring sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The state of the s

4



In line with the world-wide trend to serve individual communities through specialized museums of modern art as well as general museums of art history, events stemming from popular demand have put an end to recent considerations of merger between The Dallas Museum for Contemporary Arts and the Dallas Museum of Fine Arts.

Pros and cons of the merger prospect had largely been considered in economic terms, without regard for the functions of each museum in relation to the public.

At an open meeting held February 26, the membership of The Dallas Museum for Contemporary Arts unanimously passed a resolution "to instruct the Board that the group is opposed to a merger". At a meeting of the Board on February 28, the matter did not even reach a vote.

Representatives of the contemporary museum felt that the two museums are complementary and not competitive in the field of fine arts in Dallas, and that their interests will best be served by the further growth and development of both museums in their essentially separate fields.

In taking this action, the membership recognized that "the value of the independent museum of modern art rests simply on the fact that it can give its subject more time and space and above all treat it with the passion, spontaneity and daring that are needed in dealing with all things that are at all new and often controversial".

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it can be assumed that the information may be published 60 years after the date of sale.

procurehers are responsible for obtaining written permission from both wrist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published foll years after the delp of sale.

WHITNEY MUSEUM OF AMERICAN ART 22 WEST 54th STREET A NEW YORK 19, NEW YORK

Berkeley Express will call on Thursday,

March 8, for paintings by Dove, Morris and O'Keeff

for our Geometric Abstraction exhibition.

Polygons and Textures Wall Fainting Wall Black, White and Blue

pickedup 3/8

margaret matellas

FLINT INSTITUTE OF ARTS

March 7, 1962

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Mrs. Halpert:

It was a most pleasant visit I had with you last week. Thank you for so much of your time and thank you for your generous help for our show:
"Watercolor Panorama", April 27 - May 27, 1962, sponsored by Fisher Body.

May we "officially" ask for the loan of the following as discussed at our meeting:

Pines, Small Point, Maine" (1932) John Marin "Sea Movement in Group #3" (1949) Bathers" (1916) Charles Demuth Silver Tank" (1932) السر Arthur Dove "Pyramid Formation" (1941) "Sky II" (1935) "From Lake Geneva" (1938) "Clam Flats" (c. 1943) William Zorach "Window Cleaner in Yellow" (1952) Abraham Rattner "Chateau" (1960) Stuart Davis "Maine Landscape" (c. 1925) Yasua Kuniyoshi (Ive mislaid the title) اا? الس Max Weber

Hahn Bros. will pick up the paintings about April 12th and take care of all the crating and shipping.

Please let us know how you would like us to handle the wall-to-wall insurance.

Simeerely,

Dr. G. Stuart Hodge

Director

March 3, 1962

Mr. Hugh C. Williams
Associate Professor, Department of Art
Auburn University
Auburn, Alabama

Dear Mr. Williams:

Many thanks for your very prompt raply and for the fascinating clipping enclosed.

Also in your letter you mentioned that you have in your collection paintings by Marin, & Keeffe, Shahn, and Dove. As we maintain very complete records I would be most grateful if you would let me know the titles, dates, media, and sizes of these paintings so that we could enter them accordingly. In addition, if you should have any other artists in your collection associated with this gallery, could you add those as well? You will find the names listed at the bottom of this letterbead.

Gratefully yours,

WIN LOS

Frier to publishing information regarding sales transactions, rescenders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Night letter sent 3/3/62 to:

to be delivered mon. 3/5

Mr. John Leeper McNay Art Institute 755 Austin Highway San Antonio 9, Texas

NO REPLY RECEIVED REGARDING THE TWO DOVES. WON'T YOU PLEASE WIRE UPON RECEIPT OF THIS? MANY THANKS AND REGARDS.

Edith Halpert

page 2

In Barcelona we will see the Gaudi monuments, The Catalan Museum, The Theatre Museum, and enjoy a quick change of pace into the 20th century. Barcelona is the seat of Spain's resurgence into the arts. We will visit the artists in their studios and see trends in the making. And such satisfying side trips: to Gerona for its Moorish Palace; Tarragon for its Roman Amphitheatre; and to Vich for its great restaurant and its museum filled with Romanesque wall paintings.

The tour is limited to Archives members and their immediate families. We can accommodate 130 people only. Reservations will be made in the order received. Please send the enclosed reservation form as soon as possible.

We would love to have you along on what promises to be another memorable tour.

Cordially yours,

Vice President

Mrs. Ion Jorgulesco

boned like to represent her work in her you the has ample one wound work reading for a one-won showing if your colonies in the west full of read a fine artiste in the passe 14 christian Scenar house and that permised many to have from you thought to have from you thought to have from you things to have form.

ROBERT SARGENT SERIVER, JR.

March 13, 1962

Miss Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Miss Halpert:

Thanks very much for sending me the prints I requested. If it is agreeable with you, I certainly would like to keep these prints a while longer.

Sincerely,

Sargent Shriver

THE CORCORAN GALLERY OF ART BASEMENT FLOOR PLAN AREA

ROOM	GALLERY DI	MENSIONS			
18	18'-10" x	261-11"	18.833 x	26.916	506.650
19	21'~2" x	251-4"	21.166 x	25.333	536.215
20	25'-10" x	42'-10"	25.833 x	42.833	1106.527
21	381-9" x	25†-0#	38.750 x	25.00	968.750
22	x "e-188	261-57	38.750 x	26.416	1023.620
24	251=0" x	97-27	25.000 x	9.166	229.150
25	39'-1" x	24 t - 2m	39.083 x	24.166	968.678
A	27'-3" x	221-01	27.250 x	22,000	599.500
В	23'-6" x	11'-10"	23.500 x	11.833	278.075
С	271-0" x	11'-10"	27.000 x	11.833	319.491
D	8*-10* x	10'-0"	8.833 ×	10.000	88.333
Е	28'-0" x	201-9#	28.000 x	20.750	581,00
Alcove 1	81-6" x	10*-3**	8.500 x	10.250	87,125
Sculpture Court	48'-10" ×	16'-0"	48.833 x	16.000	781.328

^{7,551.542} square feet

Prior to publishing information regarding sales transacti respectation are responsible for obtaining written permis from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the informatic guay be published 60 years after the date of sale.

Alfred · A · Knopf Incorporated

PUBLISHER OF

Cables: ENOPF NEW YORK Telephone: PLAZA 1-2600



BORZOI BOOKS

501 Madison Avenue New York (22), N.Y.

March 9, 1962

Dear Edith:

I wonder if you know anything about the paintings made by apes?

I understand Picasso owns one, and I know that Sir Herbert Read is greatly interested. We are publishing a book called THE BIOLOGY OF ART, by Desmond Morris, Curator of Mammals at the London Zoo, based on a study of some one thousand ape drawings and paintings. The only one in the United States who has seen it, outside of people in this office, is Bob Coates, and he has written me that "I found the whole thing fascinating and in a curious way-so tenuous throughout (as of course scientifically it has to be) inconclusive generally, and yet so marvellously, even tantalizingly, suggestive. I thought this was especially true when he turns to the study of possible relations between humans and apes."

I am really taking a leap into the unknown in publishing this book. Therefore I'd very much like to send you one of the scarce advance copies of the English edition, hoping that you'll browse through it, and if you find it as fascinating as I think you will, give me some kind of comment for quotation. Do let me know if I may send you the book.

As always,

Harold Strauss

Mrs. Edith Halpert The Downtown Gallery 32 West 51 Streat New York, ew York Mrs. Wilfred C. Hulse 350 Central Park West New York, New York

Dear Mrs. Hulse:

I am sorry to be so late in writing to you, but I have been away part of the time.

Our bookkeeper advises me that you wish to return the two watercolors by Georgia O'Keeffe. This is entirely satisfactory and we will send you a credit on these when they are delivered to the gallery. We will also make whatever adjustment there is on our books. Whatever sum is due will be taken care of by check immediately thereafter.

For a long time I had planned to write to you, but I have always found it not only difficult but impossible to write a letter of condolence. Dr. Hulse's visits to the gallery were always a great pleasure to me. His keen interest in the art of our time and his great perception were rather rare. It was always a most gratifying experience to talk with him.

May I at this belated hour extend my deepest sympathy to you, and may I hope that you will continue to visit us as it is always a pleasure to see you?

Sincerely yours,

BOH 100



March 8, 1962

The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Sirs:

The Brooks Memorial Art Gallery is organizing, with the sponsorship of a local organization, Art Today, an exhibition of contemporary American painting to open here early next month; and we seek your co-operation.

The purpose of the exhibition is not only to bring the work of significant contemporary artists to our public, but to acquire examples (probably a single painting) for our permanent collection. Therefore it is desired that works included in the show be available for purchase within the total figure Art Today is able to pay. This year the amount is \$3,500.

We are interested specifically in whether your gallery can lend a painting (preferably two) by Max Weber, Ben Shahn and Abraham Rattner at this time and under these conditions. It is realized that time is very short, and that you may have nothing available within our price range. The exhibition has been held regularly for several years but I have just assumed my present position and there has been an unavoidable lag in exhibition plans. Please call me collect whether or not you are able to assist us.

I should add that we expect to have no more than 30 pieces in the show, from which a purchase is guaranteed, and packing and shipment will be handled professionally with no expense to the participating galleries.

I look forward to hearing from you.

Sincerely,

R. L. Shalkop

Director

RLS:skb

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS

PHILADELPHIA 2

LOCUST 3-1877

Frank T. Howard, President

Alfred Zantzinger, Vice President Joseph T. Fraser, Jr., Director and Secretary C. Newbold Taylor, Treasurer

P

March 6, 1962

Miss Edith Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Miss Halpert:

In answer to your letter of March 3rd, I am very sorry to hear that the Stuart Davis painting INT'L SURFACE #1 has been damaged. I have reported the matter to our insurance broker, and would appreciate your sending us an estimate of the cost of repairs.

We regret very much that this painting, which you so kindly arranged for us to have in our Annual Exhibition, should have been injured.

Sincerely yours,

Laure Wallman (Miss) Louise Wallman

Registrar

THE AMERICAN HIONIE 300 Park Avenue, New York 22, N.Y.

HUBBARD H. COBB

March 12, 1962

Miss Edith Halpert Downtown Gallery 32 East 51st Street New York, New York

Dear Miss Halpert:

I have recently been given as a gift from my mother, Mrs. Margaret Hyer Cobb, the Author Dove oil entitled, The Lobster #1. This was painted in either 1925 or 1928, and I understand through your secretary that you have a photograph of the painting at your gallery.

I wonder if you would be good enough to give me some idea of the valuation of the picture at the present time, so that I may have it adequately covered. I would be most appreciative of your assistance.

Sincerely,

Hubbard H. Cobb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published foll years after the date of sale.

CLASS OF SERVICE

This is a fast message upless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

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SYMBOLS
DL=Day Letter
NL=Night Letter
LT=International
Letter Telegram

The filing time shown in the dare line on domestic relegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

KLA225 CA344

PD FAX CHICAGO ILL 2 336P GST.

MRS EDITH HALPERT, DOWNTOWN GALLERY

32 EAST 5 1ST ST NYK

DEMUTH STILL PROPERTY OF GEORGIA O'KEEFE AND CAN BE LENT ONLY

IF SHE GIVES WRITTEN INSTRUCTIONS SO TO DO

MAXON.

Art Institute of Chicago

MINUTES OF SPECIAL MEETING OF MEMBERSHIP

OF

ART DEATHES ASSOCIATION, INC.

A special meeting of the membership of the ART DEALERS ASSOCIATION, INC. was held on the 8th day of March, 1962, from 5:30 o'clock to 7:30 o'clock in the evening, at The Downtown Gallery, 32 East 51st Street, New York, New York.

The following members were present in person or by proxy:

The Alan Gallery, Inc. by Howard Roe Grace Borgenicht Gallery by Grace Borgenicht Brandt Leo Castelli Gallery by Leo Castelli The Contemporaries Gallery by Karl Lunde Peter H. Deitach The Downtown Gallery by Edith Gregor Halpert Andre Emmerich Gallery by Andre Emmerich French & Co., Inc. by Robert Samuels, Jr. Martha Jackson Gallery by Martha Jackson Sidney Janis Gallery by Conrad Janis E. & A. Milch, Inc. by Harold C. Milch Tibor de Nagy Art Callery by Tibor de Nagy Betty Parsons Gallery by Jock Trum Saidenberg Gallery by Eleanore B. Saidenberg Stable Gallery by Eleanor Wood Willard Gallery by Dan Rhodes Johnson Howard Wise Gallery by Howard Wise

being more than half and a quorum of the maximum of 25 members of the Corporation.

Mrs. Edith G. Halpert acted as Chairman of the meeting and Ida R. Malbin acted as Secretary of the meeting.

Mr. Millard L. Midonick, of counsel to the Association, read to the meeting a Notice of Meeting of Membership, dated February 27, 1962, which the secretary of the meeting had mailed on that date to each of the members of the Association. A copy of said notice is reproduced here:

Mrs. Walter Schmitz 6628 Kingsbury Boulevard St. Louis, Missouri

Dear Mrs. Schmitz:

Miss McKellar of the Whitney Museum suggested I get in touch with you, saying that you had made a study of Joseph Stella and that you may have enough material to give us an approximate date for the watercolor entitled NEW YORK.

I enclose a photograph of the painting, and shall be most grateful for any assistance you can give. Since time is unfortunately limited I would very much appreciate hearing from you at your earliest convenience. Thank you so much.

Sincerely yours,

SDHige enclosure P.S. Could I also trouble you for return of the photograph?

escurchers are responsible for obtaining written permission from both selfst and purchaser involved. If it cannot be stablished after a researable search whether an artist or urchaser is living it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding soles transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Po 1 March 10, 1962

Mrs. Roy A. Ballinger 4220 North Second Road, Apt 3 Arlington 3. Virginia

Dear Mrs. Ballinger:

On February 10th we sent you some additional prints of O'Keeffe's work, and of course are eager to know whether you are interested in making an acquisition or would prefer to wait until you come to New York.

If the latter, would you be good enough to return the photographs to us at your convenience? Thank you.

Sincerely yours,

EGH:go

Mr. John S. Milson 920 Fifth Avenue Hew York, New York

Dear John:

Forgive me for being so late in answering your letter, but I did recall that the projected visit was more than two months off, and what with going to Washington for the Marin retraspective exhibition at the Corcoran and to Boston for the memorial show of Weber's work at Boston University I am way bearing with all my work.

I am very sure that Tseng Yu-Ho and her husband - Oustav Ecke the well known Orientalist will glad to entertain your mother and particularly so since you own several of Betty's (her American nickness) paintings.

Their address is 3460 Kachinani Drive, Honolulu 17, Hawaii, and I am sure your nother will be delighted not only to meet this fascinating couple, but will be thrilled with their house and the extraordinary setting right on top of a mountain with thousands of acres of state reservation as a back yard. I will of course write very shortly to apprise her of your mother's visit. I know they will be as helpful as they can be with any suggestions they might make for mightseeing, shopping, or meeting other "interesting people".

My best regards.

Sincerely yours,

BOH: ga

Frior to publishing information regarding rates transactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

Mr. Gordon Mackintosh Smith

March 1, 1962

March 1, 1962

May I take this occasion to thank you for all your kindnesses during the exciting weekend I spent in Buffalo? It was a great event and I offer you my rather late congratulations.

My best regards.

Fr. Corden Machiner's Seith, Director Allery Literans Fort Gallery , erroy ylereonic Buffale, New York

Deer Or. Smith:

EGHtgs

Turning the tables, I am now asking for losns. The ere arranging an exhibition under the title of American Abstractions 19, 1923 to be held from March 19th to April 19th. The artists included are levis, Demath, Dove, Martley, Marin, O'Leeffe, Shealer, Spencer, Stells, Weber, and Marach, smong the pioneers in modern art in America. All these artists are or were associated with The Downtown Saliery, a limitation I had to accept because of our space situation.

that I need desperately from the Albright-Enox Gallery is listed below.

Demuth LANCASTER 1921 (Lempers7)

Meber Figure Stra 1921 off

The Lavicks are lending me their recently acquired Ordesife, TAR BLACK SPOT, and this will douplete the Euffalo leans.

As the magazine reviseers have upped the orthon us by demanding that we have the paintings ready the early part of the March 5th week I am unfortunately is this herrible rosh and will have to depend not only on your generosity in making the loans, but also on a sheasy stipment. Of course we will take cere of all packing, shipming, and insurance charges, and would prefer that you retain your insurance and bits us on a pro rate hasts since our coverage is limited. Exedless to say I will be overwhalmed with gratitude for your cooperation. Flamse wire we collect as to your decision.

(seve)

March 5, 1962

Mrs. James Roemer 3230 Atlantic Street, N.E. Warren, Ohio

Dear Mrs. Roemer:

Thank you for your letter to Mrs. Halpert.

We have received CURTAIN CALL is good condition as of February 26th.

Mrs. Halpert will look forward to hearing from you when you ere next in New York.

Sincerely yours,

Gratia Snider Secretary A Comment of the second

March 2, 1962

Mr. Allan L. Daniel 205 East 78th Street New York, New York

Dear Mr. Daniel:

For your information here are the exhibitions in which your painting FALL RIVER BOY was shown.

Currier Gallery, Manchester, N.H., February, 1949
"Art in America" exhibition at Decorative Arts
Center, N.Y., N.Y., December, 1961

It was also reproduced in "Town and Country", issue of February, 1946, page 137.

Sincerely yours,

Gratia Smider Secretary

March 3, 1962

Mr. George Chapellier Chapellier Gallery 163.06 Crocheron Avenue Flushing 58, New York

Dear Mr. Chapellier:

Thank you for your letter.

I was very pleased to receive your brockers on the work of Bonhomme as once I purchased about twelve of his paintings way tack in the late twenties at the Callerie Michel. I still own one. Among the lot that I saw at the time there was a portrait of Rowelt by Bonhomme. This had been sold previously and I was very sad that I was too late to acquire it.

Since I concentrate entirely on American art I would not be interested in Bonboune for the gallery. The same is true about all but one of the artists you mentioned. I am refering to Max Weber whom we represented over a long period of years (with a gap in between). We are now continuing our agency for the estate and I would very much like to have more details about the painting you possess.

Sincerely yours,

KGH:gr

Mrs. Alexander Smallens, Jr. Scaradale Manor South Scaradale, New York

Dear Mrs. Smallens:

Although I had promised to write you sooner we had a surprise visit from Georgia O'Keeffe who had an opportunity to look at the painting carefully. She agreed to up the price to \$2,000 and told me that she would write to you if she had a chance before leaving for Egypt where she plans to remain until early May. If you would like to wait until then and have her communicate with you directly (unless she did write) we can let the matter ride. On the other hand I will be glad to make an exchange check immediately for the sum of \$2,000 and O'Keeffe can repay me when she returns.

Actually I think this might be a better deal for you in the long run. Even if we can get \$3,000 for it, less 25% commission, you would not \$2,250 and would have to pay for an appropriate frame. Please use your judgment and let me know your decision. As an alternative, you might wait until O'Keeffe returns and discuss price with her directly.

Sincerely yours,

EGE1gs

THE BALTIMORE MUSEUM OF ART

SALES & RENTAL GALLERY

WYMAN PARK
BALTIMORE 18. MARYLAND
CHEBAPEAKE 3-7680
March 3 1962

Mr. Marin Downtown Gallery 32 E. 51et St. New York 22, N.Y.

Dear Mr. Marin,

This week we are returning the following which we have had on consignment since September:

Weber Ben Shahn Kunyoshi Kunyoshi Sculptural Figure Primeval Forest Colorado Landscape New Grave

Kunyosh Demuth Davis Dove

works.

Still Life Street Scene Barn and Trees

Would you Mindly acknowledge receipt of these

The Ben Shahn - Carnival Tents, and the Teeng-Yu-Ho - Sunset Hawaii will be returned later in the season, unless sold.

Barbar kym

Mrs. Fenwick Keyser

THE COLUMBUS GALLERY OF FINE ARTS

6 March 1962

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st St. New York 22, N. Y.

Dear Mrs. Halpert,

Enclosed is one copy of two of a black and white glossy photograph of the Charles Sheeler, "IHASA", 1916, as you requested by telephone this morning.

We regret not having two on hand, but will send on the second as soon as we receive the print, on order from the photographer, which should be within a few days.

This painting is from the Ferdinand Howald Collection, of the Gallery. Its dimensions are: $25\frac{1}{2}$ x 31 3/4 and it is signed: IR - "Sheeler, 1916". It is an oil on canvas.

We shall be waiting for any further word from you, as to when you would like to receive the painting for your coming exhibition.

Sincerely,

Frances & Bassler.

Mrs. R. E. Bassler, Jr. Registrar

AMY

CHARLES SIMON
3d Floor
60 Wall Street
New York 5, New York

March 13, 1961

Mrs. Edith G. Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I wish to thank you for your valuation of the O'Keeffe painting CANNAS.

Kind respects.

Sincerely,

Charles S.

CS:jt

March 12, 1962

Miss Eva Lee Eva Lee Callery 450 Orest Neck Road Great Neck. L.I., N. Y.

Dear Miss Lee:

Mrs. Halpert has decided that she is not interested in the Demuth and so would you kindly stop by for it at your convenience?

I enclose a receipt for the Hartley lithographs.

Sincerely yours,

Gratia Snider Secretary

PRELIMIN RY ESTIMATED BUDGET FOR THE WING OF 20TH CENTURY MERICAN RT

	Initi-1	Recurring
Shipment of collection from New York to Washington, D. C. (171 items) by truck (BYS)	\$ 250.00	
Crating and shipment of objects to New York for Mrs. Halpert's apartment (3 round trip shipments per year)		506.00
One major return of 25 objects	15(:.00	
Insurance of items in Mrs. Halpert's possession prior to transfer to Corcoran Gallery \$500,000.	1,50000	
Insurance on collection while at Gallery (not necessary)		
Conservation 4 works per year \$1.5 buch		\$00°.00
Photography. 11 objects <u>should</u> be photographed	1,060000	150.00
Salories Curator, \$5,500 - \$7,500 Guards regular regular relief Night Watchman no additional rejured		0,500.00 2,800.00 1,805.00 900.00
Clerical Secretary for Curator (this is probably not an essential) assistant for Registrar (this will be necessary for the cataloguing) Muintenance 1. man	4 ,600,66	3,5 00 . 00
Social Security		150.00
Publication catalogue of collection not required, but obviously desirable invitations to opening	5 ,000.00 300.00	
	900,00	300.00

or to probleming afternation regarding sales transactions, surchars are respectable for obtaining written permission in both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or chaser is living, it can be assumed that the information is be published 60 years after the date of sale.

pg 2

1962 to done

Of course I hope that you will come back vis New York City and that I will have an opportunity to see two of my favorite Texans. Have a wenderful time on your vacation and send me a picture postcard.

resident (vå ser felos kalakeist Konolula, (kumil

Best regards.

Sincerely yours,

lear Sylven:

iall, net, it was inteed a grate brack to rear from you after these many, new souther these sergy new souther. I were nory surry to leave that they you had been in the fact that you read that you read that they also there is no relievel as hope there is no the your owers sett again.

EGHtgs enclosure

I wish took I are all you and hary on the come an ionable is sittly or forcing all three where there is to the island here where I stayed decing all three where onlive rishes to the island. I am a that heady would never he could be said that the court has he could be said that the court has a court to said the court three was a solid to see the court three was and the indicate the court three court that the court three court that the court three court that the indicate the court that the court that the court indicate the court is a court three court indicates and the court three court three court three court three court three court three court indicates and the indicate court three court three court three court three court three court is a court three courts are court three court three court three court three court three court three courts.

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(87:054)

THE AKRON ART INSTITUTE

69 Bast Market Street, Ahron 8, Ohio, FRanklin 6-3195

LEROY W. PLINT, DIRECTOR

March 13, 1962

The Downtown Gallery Miss E. Halpert 32 E. 51st Street New York 22, New York

Dear Miss Halpert:

I expect to be in New York between March 20 and March 30 on my annual trip to select material for the "Collector's Items" sales exhibition we do each year. The purpose of the show is to stimulate private collecting in this area as well as to interest people in purchasing things for our own collection. Last year sales from the show totaled \$13,122.00.

Dates for the exhibition this year are April 20 through May 23. As usual, we will ask Budworth to assemble, crate and ship things to us after I have made the selection. We will assume all costs including insurance.

No answer to this note is necessary but I will call you after I arrive in New York for a definite appointment to discuss what you might let us have.

With best wishes.

Sincerely.

Leroy Flint Director

LF:sd

March 6,1962

Dear Edith:

We look forward to seeing you at the Weber show. Friday. No one seems to have had an invitation yet and we talked to both Sybil and Boris' Alan. We seem to hear about it the usual way, the newspapers although this time we were better forewarned since Mitch spoke to you about it in New York.

Enclosed is some more on the \$366.66. Which leaves \$300. Before you know it we won't owe you a thing, but our usual love and kisses.

Miriam Inter Sikorin

HENRY DREYFUSS

SOO COLUMBIA STREET . SOUTH PASADENA, CALIFORNIA . SYCAMORE & .7151

March 8, 1962

Miss Edith G. Halpert 32 East 51 Street New York, N. Y.

Dear Edith:

A good friend of mine, Dr. Arnold Beckman (at one time he was one of the outstanding professors at Caltech and is now head of the well-known Beckman industries) is to have his portrait painted -- by order of his Board of Directors.

Dr. Beckman asked me to suggest someone to do the portrait, and frankly. I am at a loss for a name, or names. I am sure this portrait must bear a good resemblance to the subject. Do you have any suggestions?

While Dr. Beckman resides in California, he does a great deal of traveling and is often in the east. So, the artist need not be on this side of the country -- he might even be someone from Europe.

I would appreciate any suggestions you can give me. It would be particularly helpful if you knew someone who would submit some photographs of his work.

Dr. Beckman has a wonderful face and I think any painter would give his eye teeth to do his portrait.

Kind regards,

MEMBERS OF AMERICAN SOCIETY OF INDUSTRIAL DESIGNER

MUNSON-WILLIAMS-PROCTOR INSTITUTE

March 2, 1962

Un Edith Gorger Halped Onctor The Downtown Gallery 32 East 81 2 Street/ New York 22, Man york

Dear Mrs. Halport: we leave juit completed an alphabetized Seiting of wearby included in the armay stans a copy of which is enclosed. for your touvenience, we cleave charles The warks we have already located and, as you eau see, the project requires lots of hard dryging yet to be done But we're dewating a great deal of reflort to this yes and we chope to come up with a good 75 how. was should appreciate it so much of you would go over the list and please let un know of any works in your tallection as well as stone in other call extreme also, kindly send us photoing works which you have, at our expense and I look farward to your raply. Singuly

rim both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information any be published foll years after the date of sale.

M

March 11, 1961

Mr. Charles Simon 60 wall Street, 3rd Floor New York, New York

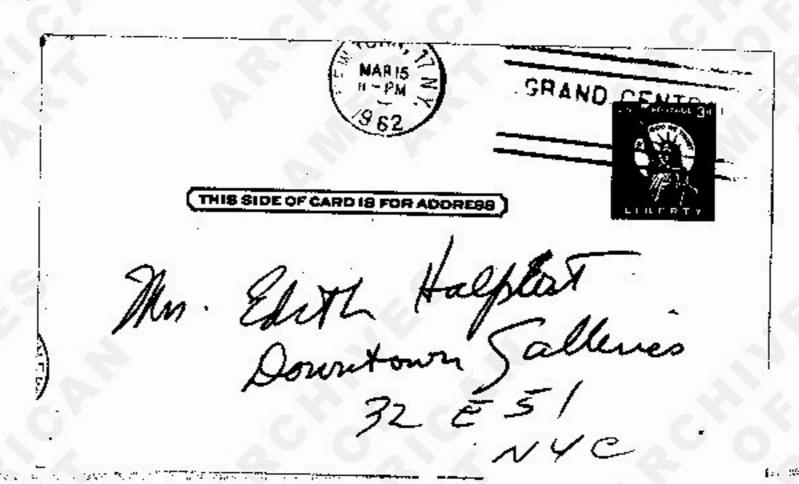
Dear Mr. Simon:

For your information the current insurance valuation on the painting by O'Keeffe is listed below.

JANNAS 011 1924 18x12" \$1500.00

Sincerely yours,

EGHigs



both wrist and purchaser involved. If it cannot be bisshed after a reasonable search whether an artist or haser is fiving, it can be assumed that the information be published 50 years after the date of sale.

Mr. Rufus Fosbee 46 West 17th Street New York 11, New York

Dear Mr. Foshee:

It was nice to hear from you.

I am sorry but the suggestion of joining us for a temporary period would not be practicable, and as a matter of fact I am now making final plans for a permanent association.

I hope that you find something of interest in the near future.

Sincerely yours,

Will sweet

Mr. Neil Rosenstein 3 Beechwood Road Roslyn, L.I., N. Y.

Dear Neil:

Our new accountant has been after me for some time about the non-payment of your bill and I finally consented to write to you personally rather than have him send you a routine letter.

According to his records you made the purchase of Zorach's sculpture in November of 1960 for the amount of \$527.36 including the sales tax. Also according to the records no payment whatsoever has been made.

I am sure that you can appreciate the fact that it is difficult for us to earry an account so long, particularly since it has been entirely inactive. Also I know you will appreciate the need to pay our artists for "sold merchandise" which has been removed from the market for so long.

Won't you be a good guy and send us a check by return mail? I shall be most grateful.

My very best regards to you and the family, and do come in to see us soon.

Sincerely yours,

BOH:go

Mr. Henry Dreyfuss 500 Columbia Street South Pasadens, California

Dear Henry:

Although my suggestions take a prat fall with your clients I'll try again.

In my astimution the best portrait painter we have is Franklin Watkins, but I understand that he accepts no further commissions, and since his work is not slueys the "traditional" portrait purhaps it would be best to forget him in this instance. The best bet would be Willard Cusmings who is considered the outstanding artist in this area and really has been extremely successful with his sitters, their Boards of Directors, and what have you, as well as with the families, and has had many exhibitions of his work in New York and elecuhere. His last portrait that I can recall was that of Secator Benton. He also painted Adlai Stevenson about a year and a helf ago, and has a long, distinguished list of happy sitters. I expect to see him at a cockteil party next week and can bring up the subject, but think it would be a good idea if you wrote him in the meantime. His studio address is 54 East 80th Street, New York, H. Y.

And so, better luck this time. My regards as usual.

Sincerely yours,

建以供3点等

ADDISON GALLERY OF AMERICAN ART PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

March 1, 1962

Dear Edith:

I have a note from Peter Wick relative to the Purple Pup by Dove. Although I have not seen The Cabaret, 1917, I would be quite happy to have it substituted for the Purple Pup in the Corcoran collection. It seems to me where intense interest is exhibited as in the present case, a substitution may accomplish more than by letting the Purple Pup go to Washington where it might not be so much appreciated? If for legal reasons you want me to look at The Cabaret, I'll be glad to do so the next time I am in New York, probably not before April.

Cordially,

Bartlett H. Hayes, Jr. Director

in

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York, New York

bhh/t CC/Mr. Feter Wick

```
Purchased
```

Paymente

8/17/61 49309

Shahm FROM THAT DAY ON \$9,500.
Weber NEW YORK AT HIGHT 7,000.
Marin MOVEMENT-SEA-ULTRAMARINE & GREEN SKY 7,000.

Euniyochi WAITRESSES FROM

SPARHAMK 5,000.
Rattner ROME #4 6,000.

Total \$34,500.

August, 1961 \$34,500.

9/13/61 #9400

O'Monffe STUMP IN RED HILLS \$5,500.

Dove Arrangement IN FORM

#1 3,500.

DOWN BARGE AND TRESS AND

SILVER BALL 5,000.
Spencer ACROSS THE TRACKS 7,000.

Total \$21,000.

RETURNED on 11/3/61 #9504

O'Monffe STUMP IN RED HILLS \$5,500.

Down ARRANGEMENT IN FORM

3,500. Credit \$9,000.

Credit 11/3/61 \$9,000. check 9/21/61 10,000.

Balance \$2,000, on above

11/3/61 49503

DAVIS LAME AND SKY \$4,500. Dove GOOD BREEZE 2,800.

\$7,300.

11/27/61 \$7,800.

TOTAL BALANCE ME \$1,500.

CHARLES RIVER CAMPUS • 853 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

March 1, 1962

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51 St. New York 22, N.Y.

Dear Edith:

I hope you have been able to arrange your busy schedule so that you can be in Boston for the opening on the 9th. Will you plan to have dinner with us, the Webers, the Lowenthals, etc. at 6:30 that evening? Please let us know when you plan to arrive.

Everything is proceeding on schedule - we started to hang the show last night, and it looks very handsome.

We're looking forward to seeing you, then, at dinner on the 9th.

Sincerely,

David Aronson

Miss Gertrude Toomey, Registrar Philadelphia Museum of Art Benjamin Franklin Parkway at 26th Street Philadelphia 1, Pennsylvania

Dear Miss Toomey:

Mr. Dorra asked us to write to you about pickup of the two paintings by Charles Sheeler, HARN ABSTRACTION, and PERTAIN.

IND TO TACHTS AND YACHTING, which the Museum is lending for our forthcoming exhibition.

Boston Truck will make the pickup on Wednesday or Thursday March 7th or 8th, for delivery to the gallery.

Sincerely yours,

Gratia Snider Secretary mecarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be satisfiated after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PHILADELPHIA MUSEUM OF ART . FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET . P.O. Box 7646 PHILADELPHIA 1

March 5, 1962

Miss Gratia Snider Secretary The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Miss Snider:

In accordance with Mrs. Halpert's telephone instructions of today, we will have the two paintings by Charles Sheeler shipped railway express so as to arrive by March 9. After you have received them, would you kindly sign and return the enclosed receipt.

With best wishes for the success of your exhibition, I am,

incerely,

Gertrude Toomey

Registrar

GT/mt

Enclosure

Mr. Robert Coates 207 East 52nd Street New York, New York

Dear Bob:

I tried to reach you courtesy of Mr. Bell but was unsuccess-

In our current show (which I hope you will stop off to see)
we have two very exciting paintings of Thurber. I tried to
reach E. B. White, but was told that he was away. Because I
think that these are such sensitive and discerning portraits
of one of our American heroes and because of his association
with the New Yorker I have to date refused to sell them until
I make certain that neither white nor the editor would be interested in acquiring one. To whom do you suggest I write?
A self-addressed postcard is enclosed for your convenience in
replying.

Do come in to say hello and to take a peek.

Sincerely yours,

EOH:gs enclosure scarchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a remonable scarch whether an artist or varchaser is living, it can be assumed that the information sy be published 60 years after the deta of sale.

March 6, 1962

Hiss Beverly Bower Lock Haven State College Lock Haven, Pennsylvania

Dear Miss Bower:

Thank you for your letter.

I regret that we can be of no help to you in your project and would suggest that you contact the various massams, such as the Metropolitan and the Museum of Modern Art.

Sincerely yours,

Gratia Snider Secretary

Frior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information purchaser is living, it can be assumed that the information

Mrs. Victoria Feldon 815 Fonthill Avenue Torrance, Cal.

March 5, 1962

The Downtown Gallery 32 East 51 Street New York, N. Y.

Gentlemen:

I am an art history major at U C L A, currently taking two courses that have aroused my interest in the color woodcuts of Max Weber. (American Art of the Twentieth Century, and a History of Prints, both under Dr. Maurice Bloch.)

In my preliminary search of material on the artist, I noted that the Downtown Gallery has acted as Weber's principal dealer. I am planning a term research paper on sources of Weber's woodcuts, and an exploration of relationships in his prints and paintings. I have been able to see reproductions of some of the prints I am interested in, but ofcourse this never replaces examination of original material.

I am writing to inquire if arrangements can be made for me to study some Weber woodcuts should your gallery have some available. My instructor, who is the Curator of the University's Grunwald Print Collection, has expressed an interest in the prints. Can they be sent to the University for possible purchase for their collection, or for sale locally? Or, barring this, do you know of any collectors in the Los Angeles area who have Weber woodcuts that I might write to.

Please accept my thanks for your attention to this matter.

Truly yours,

Victoria Feldon

the programme of the state of t

NOTICE

Possession of the objects listed on the face of this receipt is accepted by the Museum subject to the conditions following:

1. The Museum may require a written order of the owner or of his or her duly authorized agent or legal representative before it delivers or returns said objects.

In case of the death of the owner, his or her legal representative is requested to notify the Director of the Museum forthwith, giving full name and address in writing.

- 2. The Museum will not, and shall not be required to, carry any insurance against loss or destruction of or damage to such objects, or in other respects to exercise greater precautions for the care and safety of such objects than it exercises with respect to its own property of the same or similar nature.
- The Museum will not grant permission to copy or photograph such objects without first securing the consent of the owner or of his or her duly authorized agent or legal representative.
- 4. The Museum will give the owner or his or her duly authorized agent or legal representative notice of not less than one month if it desires to return any such object to the owner and at the expiration of said period of one month such object, if not accepted by the owner or his or her duly authorized agent or legal representative, may be placed in storage at the owner's risk and expense.
- 5. In no event shall the Museum be liable for the destruction of, or damage or injury to, such objects caused by act of war, invasion, foreign enemies, civil commotions, riots, or any military or usurped power whatsoever.

The Museum is a Massachusetts corporation and its legal name is Museum of Fine Arts.

renor to proting accounting regularly sales transcrious, researches are responsible for obtaining written pertuission from both actiat and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of rais.

Prior to publishing informatio tregarding asles transactions, respectively are responsible for obtaining written permission from both artist and practises; involved. If it cannot be established after a reasonable search whether on artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ADA

THE MILCH GALLERIES

21 EAST 6717 STREET

NEW YORK 21, N. Y.

BUTTERPIELD 8-2770

March 3, 1962

Mrs. Edith Halpert, Downtown Gallery, New York City.

Dear Edith;

I plan to attend the Art Dealers meeting this Thursday, but if something does prevent it, our gallery will be represented by Jos. Gotlieb. I hope however to be there.

Sincerely,

Harold C. Milch

Prior to publishing informatic a requiring sales transactions, researchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it can be assumed that the information may be published 60 years after the date of miss.

DAVID BERDON & CO.

ÖAVID BERDON
MAURICE S. PREVILLE
JOSEPH SANDLER
IRVING KULLER
NORMAN S. SIEGEL
BAUL S. FREEMAN
ÁLBERT R. DWGRKIN
DAVID ZACK
HENRY GOLO
HARRY ROSNER
KORMAN YELLIN

DIT FIFTH AVENUE

NEW YORK 17, N.Y.

MURNAY HILL 7-7240

March 7, 1962

Art Dealers Association, Inc. c/o Millard L. Midonick 60 East 42nd Street New York, N. Y.

Gentlemen:

We have prepared the attached Statement of Cash Receipts and Disbursements from the records of your company. In connection with our review of your cash records we reconciled the cash balance as at February 28, 1962 with the statement received from the depository.

Respectfully submitted,

Certified Public Accountants

ART DEALERS ASSOCIATION · INC

578 Madison Avenue, New York 21, N.Y. - Rhinelander 4-8775

CERTIFIED MAIL
RETURN RECEIPT HEQUESTED

March 14, 1962

NOTICE OF SPECIAL MEETING OF GENERAL MEMBERSHIP OF ART DEALERS ASSOCIATION, INC.

TO ALL MEMBERS OF ART DEALERS ASSOCIATION, INC.:

PLEASE TAKE NOTICE that a special meeting of the members of ART DEALERS ASSOCIATION, INC. will be held on Wednesday, the 28th day of March, 1962, at 5:30 o'clock F.M., at The Downtown Gallery, 32 Kast 51st Street, New York City, New York, to take action on a proposition to dissolve the corporation in accordance with the provision of Section 55 of the Membership Corporations Law; to fix the dues of those who have been members, to cover the period of the first year since the May 26th, 1961, incorporation or until dissolution, whichever is aconer; to elect a president and a secretary and any other officers and directors, who may certify as to dissolution if such be duly approved at the meeting, and who may wind up or continue the affairs of the corporation as duly directed by the members; to pay the debt of \$123.60 for printing the page proof copy of the Standard Form Gallery-Artist Agreement which each member received and to consider whether to approve expending an additional \$82.40 so that final pamphlat copies can be printed and so that approximately 18 copies can be sent to each member Gallery for its own use; to approve the payment of all claims and debts and to estimate and approve expenses of dissolution if duly voted; to consider distribution among those who have been members of any funds remaining after reserves for debts and expenses; to direct a final report to the membership; and to consider and act upon all other matters that may come before the mosting.

PLEASE TAKE FURTHER NOTICE that under section 55 of the Membership Corporations Law of the State of New York, voluntary dissolution of a membership corporation can only be had "by the votes, cast in persons or by proxy of two-thirds of the members of the corporation entitled to vote, at a meeting held upon notice as prescribed in section forty-three" of the said Membership Corporations Law of the State of New York, unless every member signs and acknowledges before a notary public a certificate of dissolution.

R.S.V.P. to The Downtown Gallery Telephone: PL 3-3707 Edith Gregor Helpert, Director By direction of the Membership Meeting of March 8, 1962.

Or send your proxy in the enclosed envelope.

PAUL ROEBLING 2 JILL LANE TERNTON, NEW JERSEY

March 12, 1962

Downtown Gallery 32 East 51st Street New York City

Gentlemen:

Several years ago, Mr. Roebling received as a gift from his mother, Mrs. Margy G. Roebling, a Ben Shahn: Goyescas, watercolor (1956).

Would you be kind enough to advise us the purchase price of this painting, as well as the present day Value. He would like this for his files, and also for insurance purposes.

Thank you for your kindness in this matter.

Sincerely,

Jal Joo - Jakie Mille Mille Spirit Mille Spirit Mille Spirit Mille Spirit Mille Spirit Mille Spirit Spirit

M. Devey Chafey, Secretary to Mr. Roebling

Mr. Peter Fisher New York Graphic Society Greenwich, Connecticut

Dear Mr. Fisher:

This is to acknowledge receipt of twenty copies of "The Vulgarians" by Robert Osborn.

We shall sell them here at the new price of \$1.49, and forward receipts to you at \$1.49 per copy, less our discount of 40%.

Thank you.

Sincerely yours,

Gratia Snider Secretary essarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing informatio troppeding sales transactions, respectively are responsible for obtaining written permission from both sriet and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fring, it can be assumed that the information may be published 60 years after the date of sole.

3/6/62

Qump's Gallery

Dear Edith,

I think this floor plan of the gallery will be somewhat easier for you to work with than the very rough sketch I left with you.

My best to you.

Telen

Man /

Merch 9, 1962

Of course I been that you will come back via lies Kerk bird and test I will have an apportunity to see two of at invarite liamns, must a wanderful time on your vertilist see and we a picture notication

Mr. Sylvan Lang Halekulani Hotel Honolulu. Hammii

Best regards.

Mr. Sy van Lank

Dear Sylvan:

dincere y yours,

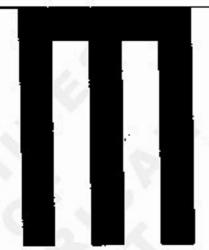
Well, well, it was indeed a great treat to hear from you after these many, many months. I was very sorry to learn that you had been in the hospital, but now that you are "all clear" I am relieved and hope that you will continue improving and will be your pappy old self again.

I wish that I were with you and Mary on this trip as Bonolulu is still my favorite spot and I simply adore the Balekulani Botel where I stayed during all three consecutive visits to the island. I know that Iseng Yu-Bo and her husband Professor Gustav Ecke will be delighted to see you and that you will be equally delighted to meet these two really wonderful people, to say nothing of seeing their home and the incredible view that goes with it. I am enclosing a catalogue of her previous show which includes biographical data so that you may have some information about Iseng Yu-Ho and her career. The additional miseum representations are typed in, and I wish I could find a copy of the feature article which appeared during her most recent exhibition here - in Time Magazine, January 19, 1962 - which also carried two color plates. The show was a complete sell-out and aesthetically equally successful.

There is another artist I would like to have you meet in Honolulu. His name is Edward Stanack. His address is 3626 Woodlawn Terrace Place, Honolulu. He is also an instructor at the University of Hawaii and can be reached there as well. Also when you get to Kausi please look up Issui Doi who lives at Kalaheo, Kauai. We are planning an exhibition of his work here, but have handled his work for the past three years and were delighted when Mr. Know purchased one of his pictures for his wing at the Albright Gallery about two years ago. His painting at the Carnegie International was also sold. Hone of these artists will bother you or pressure you into any purchases, but I think you will find all three most delightful and very different from each other. They can also give you some excellent pointers about the respective islands. I am writing to each of them mentioning that you and Hary will get in touch with them at your convenience. They all have telephones and can be easily reached.

(more) over)

EGRIFS enolosume



MILWAUKEE ART CENTER, 750 N. 1.1NGOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-950\$

March 7, 1962

Mrs. Edith Halpert, Director THE DOWNTOWN GALLERY 32 East 51st Street New York 22, N. Y.

Dear Mrs. Halpert:

Just as I completed the enclosed loan agreement form, the mail arrived with your receipt for the Demuth. This saves the bother of having you return a signed copy of the form to us. I'll attach your receipt to our copy. When next you have occasion to write either Mr. Dwight or to me, please let us know the closing date of the exhibition.

We have been in almost constant contact with the insurence adjustor and were told you would be hearing from them this week. I truly hope this comes to an early settlement and Mr. Dwight and I are certainly grateful for your patience in the matter.

Sincerely yours,

Mrs. Laurence V. Donovan Administrative Assistant

akd/

treer to pentiating incommands registring west transactions resourchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable nearth whether an artist or purchaser is living, it can be assemed that the information may be published 50 years after the date of sale.

I, M. SCHWARZKOPF, INC. 11D EAST 42ND STREET NEWYORK 17, N.Y.

GXFD## 7-0366

March 1, 1962

Mrs. Edith Halpert 32 East 51st Street New York, N.Y.

Dear Mrs. Helpert:

I checked over the hot water supply with Mr. Nadels of Glashow yesterday and find that there is an obstruction in the heating coil in the steam boiler. I have arranged with Glashow to try to blow this out Monday or Tuesday of next week, but there is an even chance that this will not be successful and it will be necessary to remove the coil for repairs. I would not advise doing this until after the end of the heating season as it means shutting down the heat for a considerable period.

This work, fortunately, is all confined to the cellar and there is no reason that you cannot go ahead with the work in your 4th floor rear apartment. I will order the shower enclosure for you, but I do not recommend installing this until after the room has been painted. If you wish me to obtain revised painting estimates, please let me know.

I understand you were not feeling well and hope you are better now.

Sincerely yours,

Irving M. Schwarzkopf

IMS/pve

The presidents of both museum Boards released the following joint statement: "During the past few weeks a Joint Committee comprised of representatives of the Trustees of the Dallas Museum of Fine Arts and the Dallas Museum for Contemporary Arts has had several meetings to explore the advisability of bringing both institutions together into one consolidated museum. The Joint Committee has now reached its conclusion and recommends that the question of merger be no longer pursued".

Including the Dallas contemporary museum, there are now more than forty-five specialized institutions of this type renging through Asia, the Near East, Europe and the Americas. They serve their communities alongside general art museums in thirty-eight cities.

Invigorated by public support of its independence, The Dallas Museum for Contemporary Arts now plans to step up its appreciated services in all departments.

vior to publishing auformation regarding sales transactions, meanthers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether so artist or unchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1240 N.E. 95th Seattle 15, Wn. March 7, 1962

The Downtown Gallery 32 Bast 51 Street New York, N.Y.

Dear Sire:

The Seattle Peace Information Center will be opened in downtown Seattle April 14th and will operate concurrently with Century 21, the Seattle World's Fair.

The Center would like to exhibit the Ben Shahn works which were shown in your gallery this fall under the title "the Saga of the Lucky Dragon". If all or part of the group of 10 paintings and 15 drawings is available, could you give us an estimate of the wall space required for hanging them? If the Center itself is not large enough for the show, we would like to arrange the exhibition in one of the local galleries.

We need to know what the project would cost. What would be the fee to your gallery and to Mr. Shahn? What is the total value of the exhibit? We would, of course expect to have adequate insurance and skilled labor for handling the work.

The enclosed brochure will tell you something about the Peace Information Center. I should be pleased to enswer any further questions. I hope that you can help us and that you will communicate with Mr. Shahn and with us very soon. It would be a pleasure to offer this exhibit to the vast audience of the Center.

Sincerely yours,

Virginia Kobler

Costs

The complete tour will be \$1,060 per person, with a deduction of \$500 allowed. Tour is available only to members of the Archives of American Art. Reservations are be accompanied by a deposit of \$250 per person which will be returned upon request at any time prior to August 15, 1962. After August 15 payments can be refunded only if an eligible replacement is available.

Tour Price Includes:

Round trip transportation on chartered KIM jet plane from N.Y. Full-course mea ls, cocktails, champagnes served aloft. Transportation in Europe by first-class rail and deluxe coach. Deluxe hotels in all cities - accommodations in twin bedded rooms with private bath.

Continental breakfast in Lisbon; continental breakfast and either lunch or dinner in Madrid and Barcelona.

All taxes, service charges and tips for hotel personnel, guides and porters.

Baggage allowance of the pounds and porterage of two pieces of luggage per person.

Not included:

Passport fees, laundry, baggage insurance, mineral waters, wines liquors or beverages not included in the regular table d'hote menu, or tips for services of a purely personal nature.

RESERVATION FORM

MRS. OTTO L. SPAETH CO-CHAIRMEN MRS. WILLIAM ZECKENDORF, JR.

ART TOUR - PORTUGAL AND SPAIN ARCHIVES OF AMERICAN ART

Send checks to

ARCHIVES OF AMERICAN ART 5200 Woodward Avenue Detroit 2, Michigan	
Telephone: Temple 3-7500	
	DATE
ARCHIVES OF AMERICAN ART TOUR - PORTUGAL A OCTOBER 11 THROUGH OCTOBER 28, 19	AND SPAIN 962
Enclosed is my check for \$ as deposit of \$250 pm Balance will be paid by August 15, 1962.	per person for the above tour.
FULL NAMES OF MEMBERS OF MY PARTY	
ADDRESS	
TELEPHONE NO.	
SIGNATURE OF MEMBER	
PLEASE CHECK HERE IF SINGLE ROOM IS DESIRED - SUPPLEMEN	T \$62
MAKE CHECKS PAYABLE TO THE ARCHIVES OF AMERICAN ART	

March 3, 1962

Miss Dorothea Hecken, Registrar Art & Archaeology Division The Royal Ontario Miseum 100 Queen's Park Toronto 5, Canada

Dear Miss Recken:

Thank you for returning the two Shahn posters. They finally reached us.

When I undid the package I was shocked to find that someone had "stuck them on" some fabric which overlapped. The glue is showing, there are tears, and all in all both posters are a complete mass. I was very much distressed on seeing them.

Since they were shipped around for more than two years it seems to me that they might have had better protection. They could have been matted and/or framed.

Will you be good enough to check into the matter and let me know what can be done about it?

Sincerely yours,

MIH tgs

CLASS OF SERVICE

This is, a fast mesesge unless la deferred character is indicated by the ргорет гушвой

WESTERN UNION

NL-Night Letter

TELEGRAM

The filing time shown in the date line on domestic selegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

KLAGGO SYA411

SY BUA233 BL COLLECT BUFFALO NY 3 1247P EST MRS EDITH HELPERT, DOWNTOWN GALLERY

32 EAST 51 ST NYK

RELET REGRET UNABLE TO LEND DEMUTH AND WEBER. BECAUSE OF LARGE ATTENDANCE AT NEWLY OPEN GALLERY PAINTINGS NEEDED HERE SORRY NOT TO COOPERATE WITH YOU GORDON SMITH.

Prior to publishing informatio a regarding sales transactions researchers are majorabile for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an actist or purchaser is living, it can be assumed that the information may be published for years after the date of sale.

1725 Kearny Sy San Francisco, 11 March 13, 1962.

The Downtown Gallery, Inc. 32 East 51st Street
New York 2 2.

Dear Sirs :

Your records will indicate that in January I purchased a watercolor collage by Tseng Yu-Ho, which you planned to send to your restorer to have the backing straightened by shipping to me. Undoubtedly, this is being done now but I just wanted to check on probable shipping date as we will be away from San Francisco for several weeks and we do not want the picture to arrive when no one is here to receive it.

Since we will be in New York again the last week of March, I suggest that you delay shipment until we can discuss these arrangements with you. If shipment has already been made it will reach us before our departure.

Will polan to telephone you on Tuesday, March 27, to discuss this with you.

Sincerely,

Charles Pag

re Raymont M Jalo (mus John Ja show she was how Twice That time take her hear in Pole Break pariting boltrails of man outstanding people out doing browing peanes which have been very minder in demand for private colerations. May I sand your writer-up some colored perotor for your to see would be queliful if your to show a one of the familie

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of aris.

March 9, 1961.

My

Niss Katerina Seipp 321 East 69th Street New York, New York

Dear Miss Seipps

On my return from a trip I found a message to the effect that you wish to have the current valuations on two stehings and a watercolor by John Marin. The figures for insurance as of this date are listed below.

NOTES DAME	etching	\$ 175.00
LOBSTER PISHERMAN	etching	35.00
MOVEMENT OFF DEER ISLE #3	watercolor	3200.00

Sincerely yours,

ECHAGE

Mr. Peter Delfino 701 West 33rd Street Hislanh, Florida

Dear Mr. Delfino:

Thank you for your letter.

Since this gallery decided some time ago to limit itself to the work of artists on its permanent roster I am afraid that we cannot be of help to you in regard to your work. I might suggest that you contact one of the younger ones among the more than three hundred galleries in New York.

Sincerely yours,

Gratia Snider Secretary Prior to publishing information regarding sales transactions, meanthers are responsible for obtaining written permission from both actist and purchaser involved. If it cannot be assublished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

Mr. William B. O'Heal Virginia Museum of Fine Arts Boulevard and Grove Average Richmond, Virginia

Dear Mr. O'Neal:

Confirming our telephone conversation of March 1st, I am reporting that both the Ben Shahn painting THE LUCKY DRAGON and the Charles Sheeler SUN, ROCKS AND TREES have been sold and will therefore be unavailable for sale at your exhibition in Richmond. However, they will of course remain watil the scheduled shipping date for return to New York.

Previously I advised you that RHAPSODY IN BLUE by Tseng Yu-He will be for sale only to the Museum or for the Museum. Otherwise it too can be returned as scheduled. This leaves only the Edward Staszok painting available for sale.

Thank you for your patience in this matter.

Sincerely yours,

BOH see

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be seremed that the information may be published 60 years after the date of sels.



The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Mr. and Mrs. Alfred Kreymborg

GENOR 1 Lipchitz - abstraction??? casein???

11 3/4 h x 15 3/4 w signed upperright J.Lipchitz

inscribed on backing: "To Alfred Kreymborg from J. Lipchitz June '21"

School 1 Maurer - woman??? medium???

23½ h x 17½ w signed upper left A. H. Maurer

1500,-

H 3-1816

Please note that in ender to effect voluntary dissolution of Art Dealers Association, Inc., two-thirds of the members must cast their votes in person or by signing the attached proxy, as indicated in the last paragraph of Notice of Special Meeting of General Nembership also attached.



Boston University

CHARLES RIVER CAMPUS - 855 COMMONWEALTH AVENUE - BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

March 14, 1962

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51 St. New York 22, N.Y.

Dear Edith:

It was a pleasure to see you theother night. I was sorry, as we know you were, that you were unable to join us at dinner with the family.

As Max Weber's dealer, this letter I have enclosed is referred to you; you may very well be interested in acquiring a Weber done at the age of one year. At the same time you might also be interested in sheep and chicken paintings, but I will leave all this to you.

We will send you the reviews as soon as we get them together. Everyone has been delighted with the exhibition. I will also send you, under separate cover, a number of catalogs for your files.

In the meantime, best regards.

Sincerely,

David Aronson

SHELDON SWOPE ART GALLERY TERRE HAUTE, INDIANA TELEPHONE CRAWPORD 2100

Board of Managers
EWING H. MILLER, President
MRS. JOHN C. ROSS, Secretary
MRS. HERMINE COX, Treasurer

FRANCIS W. BILODEAU, Director MRS. CATHERINE TACKETT, Curator

March 9, 1962

Mrs. Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Mrs. Halpert:

I am returning to you herewith the glossies of several of the items you let us have for our "Dealers' Choice" Exhibition last December. I had thought that all of that material had long since been returned and am sorry to have had them here so long.

Thanks for your letter of February 10. As matters have developed here since I came by late in January I will not ask you to send to us or hold for our further consideration the Marin, Weber and Kuniyoshi which I looked at that day. It may be some time before we are able to make further additions to the collection. We have been able to secure a Curry and a Raphael Soyer recently. Also our first old master drawing, a superb example by Luca Cambiaso.

I will certainly let you know the next time I will be in New York. It may be in April at the time of the A.F.A. meetings. Meanwhile please keep me posted about events at The Downtown Gallery. With kindest regards.

Sincerely,

Francis W. Bilodeau

Director

tor to publishing information regarding rules transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or archaese is living, it can be assumed that the information my be published 60 years after the days of sale.

lofts as working and living quarters by artists.

Another achievement has been the drafting, review and considerable revision by the Directors of the Association, with the assistance of ocused, of a Standard Form of Callery-Artist Agreement, a printed page-proof copy of which has been sent to sach and every member of this Association with the February 27, 1962, notice of this meeting. Assbers were advised that whether or not they actually sign such an agreement with an artist, it should be kept on file as a valuable reference for negotiation with or persuasion of an artist in gallery-artist relationships.

It was also announced that a draft of Declaration of Principles and Code of Ethica had been circulated to each of the Directors of the Association early in December 1961, but that no action had yet been taken.

The membership was further reminded that all members had received, enclosed with the February 27, 1962, notice of meeting, a four-page mimeographed summary of the art tax valuation program suggested by the United States Internal Revenus Service at a meeting in Washington, D. C. on February 13, 1962, with representatives of this Association. This art valuation tax memorandum is for the information or the benefit of the members, and for the benefit of all other associations and groups having to do with the tax valuations and tax appraisals of objects of art.

An inquiry was made as to the difference in membership eligibility requirements and purposes between the Art Deslers Association, Inc. and the new association, National Association of Fine Arts Duslers. March 12, 1963

Dear Penel:

I list below for your approval and guidance a summary of our discussion hast Friday regarding the Panel at the Harmonie Chub on March 31.

Pollowing Mr. Emil's introduction of the panel, I will give the briefest indications of the ground we will intend to cover. Mr. Alloway will give a personal record of his contact with, influence by and reactions to American painting and its affect abroad and will follow this by evaluative comments. Mr. Goodrich will then speak setting a perspective for our discussion by pointing out the change in historical pattern whereby the direction of influence, which was originally from Europe to the United States, has been medified by a dominant influence emanating from this country to Europe and other areas. At this time, he might choose to briefly describe the changing reaction, if any, of the Government towards the question of its relationship to the fine arts although this question might best be saved for later. I will follow Mr. Goodrich describing the work of organizations which send shows abroad, particularly emphasizing the experience of The International Council and also illustrate the awakened interest on the part of non-Americans by their dealer to see American painting in homes, studios and what have you. Finally, Mrs. Halpert will relate a particular instance of foreign reaction in terms of her visit to Russia. Then she will lead us into the conversation period by bringing up two kinds of questions: how our new sense of importance has affected the Assertions scene, particularly Assertions art, and she will further question the methods for selection of our representation in est abroad.

After our initial statements, the penel will then spend the next half-hour for 45 minutes if the personal statements are sufficiently short) discussing Mrs. Halpert's questions and some others which I think relevant and would attempt to due! with unless, of course, each of us develops other questions which create a good conduit for active conversation. Some of these questions would be how a

Mrs. Lucius D. Battle 1513 30th Street, K.W. Washington 7, D. C.

Dear Mrs. Battle:

I am very much embarrassed about the delay is the delivery of Tseng Iu-Ho's painting. As we were about to frame it we discovered that it was slightly warped and sent it to our restorer who required such more time than we had expected. She telephoned today to advise us that the picture was ready and the framer who is now completing the frame did want to make sure that climatic changes will not affect the painting in the future under any circumstances. And thus I hope that you will bear with us in connection with the delay.

Thank you for the kind remarks about the prospective loans to the Department of State. I am uniting to hear from Mr. Isembergh regarding the final selection, as I too feel that it is important to have some record of our cultural heritage on display for visitors in "high places" of our government.

I hope to see you in New York on your next visit. My best regards.

Sincerely yours,

BOH tgs

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

SF-1201 (4-6)

DL = Day Lettet

NL = Night Letter

LT = International
Letter Telegram

The filing time shown to the date line on domestic telegrams is LOCAL TIMB at point of origin. Time of received 1 100 at point of destination

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D SAA360 PD SAN ANTONIO TEX 5 944A CST

EDITH HALPERT DOWNTOWN GALLERY

32 EAST 51 MYK

ALL DOVES IN SAMANTONIO SAFELY WHERE I HOPE THEY WILL BEMAIN WILL ADVISE AFTER MEXT MEETING CORDIALLY
JOHN LEEPER.



PHILADELPHIA MUSEUM OF ART - FAIRMOUNT

BBNJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET . P.O. Box 7646 PHILADELPHIA

March 1, 1962

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Edith:

As Carl told you over the telephone, due to the closeness of your opening date, we have received permission to lend the following pictures to your exhibition American Abstractions 1903-1923 running from March 19 to April 7. I assure you this is most unusual without the formal approval of the Board.

BARN ABSTRACTION - 1918, 17 3/4" x 24 1/4"

Credit line: "Philadelphia Museum of Art - The Louise and Walter Arensberg Collection."

> PERTAINING TO YACHTS AND YACHTING - 1922 H. 20" W. 24"

Credit line: "Philadelphia Museum of Art."

We shall have the pictures insured under our policy and send you a bill for the premium.

I also understand you will take care of the transportation. Please inform our Registrar, Miss Gertrude Toomey, of the date and time of pickup. We will make a light crate for the two works and bill you for it.

Best wishes for a most successful exhibition.

Sincerely yours,

Assistant Director

HD/AD

RODIN MUSEUM . PARKWAY AT 22od STREET

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assured that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast resease unless its deferred charserer is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

DL = Day Letter

NL = Night Letter

LT = International
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SYMBOLS

N. P. MARSHALL, FERRIDING

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KLA 186 AB329

A JNA602 PD JACKSONVILLE FLO 1 411P EST JOHN MARIN JR, DOWNTOWN GALLERY

32 EAST 51 ST NYK

MAILING CHECK TO COVER MOVEMENTS BOATS AND SEA 50 SLAT 14 MRS HOWARD BISSELL JR.

Prior to publishing information regarding sales transactions, escarshers are responsible for obtaining written permission from both soils and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or exceptance is living it can be assumed that the information may be published foll years after the date of sale.

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3/7/62

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Sybil

EXHIBIT A - SCHEDULE 1

ART DEALERS ASSOCIATION, INC. (A NON-PROFIT MEMBERSHIP CORPORATION)

SCHEDULE OF RECEIPTS FROM CHARTER MEMBERS MAY 31, 1961 TO FEBRUARY 28, 1962

	Gallery Inc. genicht Gallery	\$	200.00
	111 Gallery		200.00
	mporaries Gallery		200.00
	Warren, Inc.		200.00
	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,		
Peter H.	Deitsch		200.00
The Downt	own Gallery		200.00
	eston Galleries		200.00
	erich Gallery		200.00
	Co., Inc.		200.00
Rose Frie	d		200.00
Martha Ja	ckson Gallery		200.00
Sidney Ja	nis Gallery		200,00
Kraushaar	Galleries		200.00
Pierre Ma	tisse		200.00
100 10 10011			
Mayba Gal	+C1111100011. ★C - 471		200.00
Midtown G	HT 174 (1941) 1 (1774) 1 (1774) 1 (1774)	- 1	200.00
	illeh, Inc.		200.00
	Nagy Art Gallery		200.00
The New G	allery		200.00
Dott Dow	ears Callery		200 00
	sons Gallery		200.00
	g Gallery		200.00
Stable Ga			200,00
Willard G			200.00
Howard Mi	se Gallery	-	200,00
	TOTAL	\$F	,000.00

OFFICE OF THE MUSEUM BOARD

THE ROYAL ONTARIO MUSEUM

UNIVERSITY OF TORONTO

100 Queen's Park, Toronto 5, Canada. Tel. 923 6611 Cables: ROMA-Toronto

8th March 1962

Miss Edith Gregor Halpert, Director, The Downtown Gallery, 32 East 51st Street, New York 22. New York, U.S.A.

Dear Miss Halpert,

I am writing on behalf of Mr. Heinrich regarding the two Shahn posters. One of the posters was torn half-way across when we received it and it was imperative to mount them both, however, since you feel that the posters have deteriorated so badly, would you accept \$100.00 as sompensation?

Yours sincerely,

Mrs. Hugh R.Downie

Secretary of the Museum.

HRD/1le



March 9, 1961

Governor Nelson Rockefeller Attention: Mrs. Carol K. Uht 30 Rockefeller Place, Room 5600 New York, New York

Dear Governor Rockefeller:

In accordance with your request we are pleased to supply the current valuation of the painting by Hiles Spencer. The information appears below.

THE BAY oil 1937 or '38 20x313/4" \$ 2200.00

Sincerely yours,

BOHING

11 WEST 53,d STREET TELEPHONE, CIRCLE 1-8900 CARLES, MODERNART, NEW-YORK

March 14, 1962

Dear Mrs. Halpert:

I want to thank you most sincerely for renewing your \$50 Associate Membership in The Museum of Modern Art. The interest expressed by members such as yourself is especially encouraging to all of us who are so vitally concerned with bringing to the public a greater understanding and enjoyment of the visual arts of today.

Unfortunately, we cannot send an extra card for your guest. An annual membership pass is sent to the individual member and in cases of married couples, to the husband and wife. However, as a Contributing Member, you may bring guests at no additional charge.

Sincerely yours,

Ranald H. Macdonald

Chairman, Membership Committee

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

TRUSTRES: William A. M. Burden, Crairman of the Baard; Henry Allen Moe, William S. Paley, Vice-Chairmen; Mrs. John D. Rockefeller 3rd, President; James Throll Soby, Ralph F. Calin, Vice-Presidents; Alfred H. Barr, Jr., Mrs. Robert Woods Bliss, Gardner Cowles, *Mrs. W. Marray Crane, René d'Hamoncourt, Mrs. C. Douglas Olfion, Mrs. Edsel B. Ford, *A. Conger Goodyear, *Mrs. Simon Gaggenbelm, Wallace K. Harrhon, Mrs. Walter Hockschild, *James W. Husted, Philip C, Johnson, Mrs. Albert D. Larker, Mrs. Henry R. Luce, Ranald H. Macdonald, Mrs. Samuel A. Mars, Parter A. McCray, Mrs. G. Macculloch Miller, Mrs. Bliss Parkinson, Mrs. Charles S. Payson, *Duncan Phillips, David Rockefeller, Nelson A. Rockefeller, *Paul J. Sachs, James Hopkins Smith, Jr., Mrs. Donald B. Straus, G. David Thompson, *Edward M. M. Warburg, Momos Wheeler, John Hay Whitney.

March 9, 1962

I wish it work possible for you it had bile show, but the entries no walling gave some indiction of your fair very content. The estallague will wise indiction that had not the estal and the fair that notified in the estal and the fair that the estal and the fair than one before the content of the set of a financial sense on the circumstance in the fair that the fair that the fair that the circumstance is the circumstance of the circumstance of the fair that the fair that the fair that the circumstance of the circumstance

250 Post Street and the desired of solicity much bird ben day office infraction asw di San Prancisco S. California and an arrange and grey of the upon't amove

Dear Helen:

Cump's

. .

As you can gather from the long silence I have been running around in concentric circles and am just pulling myself together with another trip in the offing - today for the Max Weber opening at Boston University. Last week it was the Marin exhibition at the Corcoran University. Last week it was the Marin exhibition at the Corcoran University, and every week there is something that messes up my gallery schedule. As a matter of fact I am so far behind in my dictation and in everything associated with the routine in this joint that it will take several Sundays to catch up. Meanwhile however I have engaged a new assistant and an crossing all ten fingers in the hope that this will work at last. Otherwise I will accept an invitation from some friends who have bought property in St. Croix with a guest house which they offered to me. The life of a beachcomber appeals to me transmidusly at this moment.

The Shahns, Doves, and weathervanes were picked up today by Berkeley and should reach you fairly soon. As you requested I added a hand to the list to make up for your off-best sale in Phoenix where I thought you were merely resting and not working.

I have some very interesting additional ideas in relation to the Folk Art exhibition and now that I have your floor plans will get busy on this promptly so that you may have photographs, descriptions, and so on far enough in advance to really do the works with sufficient preparation in the way of publicity, etc. Beginning next Monday with a new assistant I really expect to go back into a more efficient pattern. Furthermore I am arranging an exhibition opening on March 19th which will - I pray - do many with my daily educational program devoted to corators, collectors, and artists under forty. The show is entitled Ambrican Abstractions 1903-1923 and will perhaps establish the fact that modern art did not start in 1950 and will eliminate the need for individual demonstrations to point up this fact to those interested:

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(more) OULIT

in the property of the second the second sec ्रास्त्र पूर्व प्रदेश अस्टान्ट्राट्टिंग एक्ट्रिंग प्रदेश के प्रस्थित है। प्रदेश वि and the same of the same of the property of the same o లు ఉన్నాయి. కాన్ని ఆచ్చిందిన నాటి చేశాగు ఉంది. కి.మీ. అన్ని కి.మీ. policy of the following of the section of the section en lange of the property for the comparable of the co is given by the same $\frac{1}{2}$ for Δw , $\frac{1}{2}$ and Δw , $\frac{1}{2}$ and $\frac{1}{2}$ and $\frac{1}{2}$ and $\frac{1}{2}$ entages of the first section in the contract of the contract o Single State of the State of th CAR FEERING COUNTY FIR BINGS IN THE BEST ARES

purchaser is living. It can be assumed that the infinary be published 60 years after the date of sale. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information Prior to publishing informatio regarding sales transactions,

. 1	Date_3/5/62
Received from	THE DOWNTOWN GALLERY 32 East 51 Street New York 22, New York
The following:	1 mauren ptg (kreyntborg)
CHIE.	from Butha Schoofer Gallery
	Deliver to:
Signed:	G-Sziides BY:

March 10, 1962

Kiss Maxine Rickard Stewart Rickard Gallery 108 Macogonches Street San Antonio 5, Texas

Dear Miss Rickard:

This is to advise you that on March 6th the following were re-

Shahn PLEIADES

MINE BUILDING

LUTE & MOLECULES

Marin LOBSTER FISHERMAN SATEROAT

This corresponds with the list that you mailed to us.

However, checking against our records we find that there were two copies of the LUTE & MOLECULES sent to you - one on October 9th, the other on November 20th. Thus there is still one outstanding, together with Rattner's KLOHIN, Davis'IVI LEAGUE, and the Shahn FREED.

Will you please make these notations on your records to correspond with ours? Many thanks.

Sincerely yours,

William.

March 14

60 Gramercy Park New York 10, N.Y. March 14, 1962

Mrs. Edith Halpert 32 East 51st Street New York, N.Y.

Dear Edith:

Ralston has gone out of twn for two weeks, and has asked me to notify you that the prices of his lithographs which you own have been raised, and are now selling as follows:

Cologne #1	\$60.00
Collage #4	50,00
Blue, Grey & Black	75,00
Seville	75,00
New Orleans #8	75,00
√ L'Etoile de l'Occident	75.00

With best regards,

Sincerely,

Mrs. Ralston Crawford

Inserted to the members but never adopted, it was pointed out that our own Directors had been passing upon individual qualifications and inviting various galleries to join on a case by case basis without rigid rules. Representatives of the Steering Committee of Estional Association of Fine Arts Dealers reported that their steering committee had voted for a 5-year gallery operation qualification. It was generally stated by various proponents of both organizations that the purposes of the two organizations were very much the same.

Mrs. Halpert, as chairman of the meeting, called upon each person present to give his views as to whether to continue Art Bealers Association, Inc., whether to dissolve and what to do about National Association of Fine Arts Dealers. All members in turn expressed whateverviews they desired to express. It was then moved and duly passed by a vote of 1% to 1, with Dan Rhodes Johnson of Willard Callery dissenting, that a committee of the Art Dealers Association, Inc. negotiate with the National Association of Fine Arts Dealers in order to determine whether there are any cooperative measures or methods of joint operation or cooperation, formal or informal, which can be of interest to both organizations.

It was announced and approved that all of the members of the Art Dealers Association, Inc. who would attend the next meeting of the National Association of Fine Arts Dealers, scheduled for March 12, 1962, would act as the negotiating committee for this Association to explore what joint benefits, if any, could be achieved by cooperation of both associations, and would report to the next membership meeting of this Association.

From to publishing information registing sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PHILLIPS COLLECTION

A GALLERY OF MODERN ART AND ITS SOURCES 1600-1612 21st STREET, N.W. WASHINGTON 9, D.C.

Duncan Phillips, Director Marjorie Phillips, Associate Director Elmira Bler, Assistant to Director In Charge of Music

March 2, 1962

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

We would appreciate it very much if you would give us insurance valuations on the following Marins:

Adirondacks, at Lower Ausable Lake Spring No. 1 Tunk Mountains, Autumn, Maine Bryant Square

Head of John Marin by Gaston Lachaise

Thanking you for this favor and with all good wishes,
Sincerely yours,

EB:dw

COLBY COLLEGE SESCUICEMPENNIAL PROJECT

ART IN MAINE

In 1963, Colby College in Waterville, Maine, is celebrating its sesquicentennial anniversary by organising a comprehensive project concerned with Maine Art. This has three objectives:

- An EXHIBITION of approximately 100 paintings and sculpture to open at Colby College in the summer of 1963, and to be shown subsequently at the Whitney Museum of American Art in New York and the Museum of Fine Arts in Boston.
- Production of a BOOK, to be published by the Viking Press, with about 100 illustrations. There will be a foreword by Mary Ellen Chase, with essays by the following authorities:

John I. H. Baur

Lloyd Goodrich

James Carpenter

Donelson F. Hoopes

Louisa Dresser

Nina Fletcher Little

James T. Flexmer

3. An ARCHIVE of Maine Art, containing photographs (2 x 2 slides, or 8 x 10 glossies) of the works of artists who have lived or worked in Maine, or painted Maine subjects, persons, landscapes or events.

May we enlist your help in acquiring material? Our deadline for the book is June 1, 1962; so we would be very grateful for your earliest possible response.

March 3, 1962

The Registrar Pennsylvania Academy of Fine Arts Broad and Cherry Streets Philadelphia, Pennsylvania

Dear Sir or Madam:

This is to acknowledge receipt of the three paintings consigned to you on December 6th.

We find that the Stwart Davis DM'L SURFACE #1 has a slight damage in the upper right hand corner where there is an indentation in the actual canvas adjoining a badly nicked section of the frame. Evidently something rubbed against that area.

I wonder whether you would be good enough to report this to your insurance broker? I am sure it will not involve any extensive work and that the repair charges will be relatively

Sincerely yours,

rior to publishing information regarding sales transactions, meanthers are responsible for obtaining written permission run both satist and practically involved. If it cannot be stablished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information up be published foll years after the date of sale.

MSGR MB 6448 Clash

TO THE SET SET SET

97827

Nebraska Congregational Conference

The United Church of Christ Fellowship House, 1710 "B" Street Telephone 477-3013 Lincoln 2, Nebraska

M. Earle McCullough Minister of Christian Education

March 5, 1962

The Downtown Art Gallery New York, N.Y.

Dear Sir:

Fred P. Register Minister and Registrar

Do you have prints available? I am interested especially in the picture "Hunger" by Ben Slahm. I would appreciate any information which you may be able to give me on this picture as well as on others which might be available, especially those dealing with religious themes.

Sincerely yours,

Este Mefulland

Prior to publishing information regarding sales transactions, necesses are responsible for obtaining written permission from both artist and purchaser involved. If it counts be established after a reasonable search whether us writt or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Box 19 Box 19 Sock Haven State Callege Sock Haven State Callege Sock Haven State Callege

Downtown Hallery 32 look 51 Street New york, New york

Dean Sind!

Jam now writing a research paper for my advanced History of art couled. The subject I am dealing exists in the subject I am dealing exists in the subject of impressionism from realism emergence of impressionism from realism emergence appreciate any brochers you I would appreciate any brochers you could send me pertinent to this subject. Henk you.

Beverly Bower State Callege Soch Haven Denna.

Prior to publishing information regioning sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assemble that the information may be published 50 years after the date of sale.

THE MUSEUM OF MODERN ART **NEW YORK 19**

TELEPHONE, CIRCLE 5.8900 CABLES: MODERNART, NEW-YORK

March 8, 1962

Miss Sayder Downtown Gallery 32 Bast 51st Street New York City

Bear Miss Snyder:

In ensuer to your request, enclosed are two photographs of Davis' Lucky Strike for use in the catalogue for your Stuart Davis show.

Please observe credit and reproduction requirements as stipulated on the label on the photograph.

If there is enything else we can send you, please let us know.

Sincerely,

Publicity Department

plume the war obog photos

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. S., ATLANTA 9, GEORGIA

TELEPHONE TRIKITY 4.0371-P. O. BOX 7272-STATION C

March 5, 1962

Mrs. Samuel Halpert, Director Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Our "Landscape into Art" show is closed and we have already sent back your two following pictures which you so kindly lent us for this very special display:

"Landscape with Drying Sails" by Stuart Davis

"Sowing Wheat" by Arthur G. Dove

Needless to say, these two examples added much to the significance and appeal of the collection. I cannot imagine a show of this type without examples by both Dove and Davis. I hope we will own a work by both in our collection before too many moons.

With renewed thanks from us all and with kindest wishes and warm regards,

Sincerely and cordially yours,

Reginald Foland Director of Museums

RP/jh

Prior to publishing information inggrining sales inconstructs, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable sourch whether an artist or purchaser is living, it can be assumed that the information may be published foll years after the date of sale.

BRANDEIS UNIVERSITY WALTHAM 54, MASSACHUSETTS

School of Creative Arts

March 6, 1958

Mrs. Edith Helpert The Downtown Gallery 32 East 51st Street New York, W.Y.

Dear Edith:

Dusty and I enjoyed seeing you in New York the other day, and were sorry that we were unable to remain over for the opening of the O'Keefe show.

I neglected to make one request of you while I was there, however. You recall that I spoke to you about presenting the collector's point of view before a group in Brockton as requested by Isabella Gersten. I have decided that I would like to be able to distribute copies of "ABC's for Collectors" to all of those who attend the lecture. As of this moment I do not know the number who have signed up for the course, so I can not tell you how many I will need.

Since I am going to distribute these, I would like to use it as a guide in the preparation of my notes. I have been unable to locate my personal copy, so I would appreciate your sending me a copy now. The lecture is scheduled for April 9, so I will try to let you know within the week the additional copies I will need.

Dusty joins me in extending my best.

Yours sincerely,

Spencer M. Cowan/t

ART DEALERS ASSOCIATION, INC.
(A NON-PROFIT MEMBERSHIP CORPORATION)

STATEMENT OF RECEIPTS AND DISBURSEMENTS MAY 31, 1961 TO FEBRUARY 28, 1962

RECEIPTS:

Advances from charter members (Schedule 1)

the Australia large large

i ne discribes or moi de l'el Lorus en Kaller en l'esco

we strate (1) day to

Grace his mentions well-engine

Salary - Catherine C. Heminway
Payroll taxes
Deposit - Telephone Co.
Telephone Answering Service
Telephone Expense
Typewriter rental
Office supplies and expenses
Stationery and mailing expenses
Legal fees
Organization expenses
Sundry expenses

TOTAL DISBURSEMENTS

CASH BALANCE AT FEBRUARY 28, 1962

HORATIC WEST GENERAL

\$1,057.64 31.74 100.00 154.72 116.52 12.31 178.34 230.29 1,200.00 95.10 152.43

3,329,09

\$5,000.00

CIAL

oils - water colors sculpture - graphics custom framing eva lee gallery, inc. 450 great neck road great neck, L.i. n. y. hunter 2-3360

Marsden Hartley - List

378 A	Mont St. Victoirs	pencil	30 x 22½	600.00
399	Peaches	pencil	1 61 x 23 sight	500.00
406	Provence	pencil	19 1 x 2 51	600,00
253	Cobb's Camp	litho crayon	12 x 16 sight	300.00
254	Cobb's Camp II	litho crayon	12 x 16 sight	300.00
256	Log Cabin	litho crayon	12 x 16 sight	300,00
255	Caubb's Camp III	litho crayon	12 x16 sight	300,00
471	Wood Sketch	pencil	30½x 22½	500.00
530 D	Lobster Pate & Buoys	lithe crayon	12 x 16	500,00
379 A	Mont St. Victoire	pencil	18 x 23% sight	400.00
344	Maine Island	11tho crayon	12 x 18	375.00
361	Maina Coast	litho crayon	10 × 14	375.00
449	Trees	pencil	19 x 25 sight	450.00
395	Old House-Blue Rocks	pencil	$7\frac{1}{2}$ x $11\frac{1}{2}$ sight	450.00

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 14, 1962

Archives of American Art Detroit Institute of Art 5200 Woodward Avenue Detroit 2, Michigan

Dear Mr. Wolfenden,

I am interested in the career of the American painter, Charles Sheeler, and am given to understand that you are in possession of a tape-recording interview with him.

I would like very much to hear the tape-recording and would like to know the procedure regarding the borrowing of the tape-recording. I would, of course, pay the necessary shipping and insurance charges.

Would you be good enough to advise in this matter at your earliest convenience, as I am most anxious to listen to the tape-recording as soon as possible.

Thank you very much.

Sincerely,

/=

Air Mail

Prior to publishing information repyring sales transactions, magazobars are responsible for obtaining written permassion from both artist and purchaser involved. If it cannot be established after a reasonable resuch whether an artist or purchaser is living, it can be assemted that the information may be published 60 years after the date of sale.

March 6, 1962

Davenport Drive, Stamford, Conn.

THE DOWNTOWN GALLERY 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

I am wondering what the present status may be of the early Sheelers which I left with you February 6th .-- a month ago.

This is just to remind you that I will be interested to hear at your earliest convenience.

Sincerely yours,

routed now

Mrs. F.H. Detweiler

CLIFFORD EVANS

7 PETER COOPER ROAD NEW YORK 10, N. Y.

March 13, 1962

My dear Mrs. Halpert,

When you have the opportunity, could you look at Stuart Davis at arm's length...and dictate the answers to the questions below:

- 1. What are the phases in his career that go to the making of Stuart Davie?
- Thinking in terms of the motion picture; what should be included in the film story of the man?
- 3. What is your appraisal of him? What do you think of him?
- 4. What are some of the aspects...qualities...
 that should be brought out?

(a) brought out in the film (b) brought out via my interview

- 5. What are the 40-50 most significant paintings in his career?
 - (a) year
 - (b) present location

I'll be in touch soon.

Best,

Mrs. Edith Halpert Downtown Gallery New York, N.Y. March 9, 1962

I wish it were possible for you to see this show, but the catalogue will give some indication of what this represents. The catalogue will also indicate that nothing in the exhibition is for sale, which means that the exhibition is really an educational one as there can be no returns in a financial sense under the circumstances. But there will be great returns in the way of gratification.

It was wonderful seeing you and I wish your visite to New York were operant and more frequent. My very best regards.

inclor mod

As you can asking from the land of the control of the industrial electric e

The Shakus, Forse, and weathervanes were hished up today is becamed and elouid roach you fairly some. In you requested I somed a hand to the list to make up for your off beat cale in Poenix where I thought you were merely resting and not worship.

I have now your interesting additional idea of modation to the Molk Art empirition and now that I have not flow alone will get imay on this promptly so that you may have probagration, directionies, and so on for enough in advance to really do the words whith sufficient preservation in the way of publicity, etc. deginally mart fonday with a new casternot I really expect to go lace the opening on which furthermore I we erroraging an exhibition opening on which which will + I pray - do sawy with my defly adjectional program devoted to survey. As extractions 1903-1923 and will porture establish the fact that anders and ertists under forty. The show is entitled functions that anders and establish the fact that anders art did not start in 1956 and with all allocations the need for that anders art did not start in 1956 and with allocations the need for that anders art did not start in 1956 and with allocations the need for that anders art did not start in 1956 and with allocations the three seed for that anders art did not start in 1956 and with allocations the three seed for the section.

(MOTE)

ECHtgs

VIRGINIA MUSEUM OF PINE ARTS - BOULEVARD AND GROVE - RICHMOND 20

14 March, 1962

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

Your pictures, "The Lucky Dragon" by Ben Shahn, "Sun, Rocks and Trees" by Charles Sheeler, "Rhapsody in Blue" by Tseng Yu-Ho and "Undersea Mountain" by Edward Stasack, have added immeasurably to the success of our current exhibition AMERICAN PAINTING, 1962. Thank you for allowing us to borrow them and for helping us show the important movements in painting in this country at the present time.

Under separate cover we are sending you a copy of the Catalogue for this quadrennial exhibition. We thought you might like to have it for your records.

Sincerely,

William B. O'Weal

William B. O'Neal Director Programs Division

WBO:11

RESTORER'S REPORT: Ouglierd, The Land of Canaan

- l. Liming of present canvas on new linen
- 2. Repair of tear in upper left corner
- 3. Restore existing paint losses
- h. Removal of surface grime and discoloration
- 5. Stretch on new stretcher
- 6. Varnish
- 7. Cardboard on back
- 8. Metal stripping on the sides
- 9. Photographs and report of work done

researchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a consensible sourch whether an erist or purchases is just the date the information purchases is living, it can be assumed that the information may be published 60 years after the date of rate.

Prior to publishing informatio traggeding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

20 Aoba-cho, Shibuya-ku, Tokyo 2 March 1962

Miss Edith G. Halpert, Director, The Downtown Gallery, 32 East 51 Street, New York 22, New York

Dear Miss Halpert:

Thank you for your prompt reply in your letter of February 2h.

Please accept my personal gratitude for your order. I was pleased to hear of the interest taken by Mrs. Kuniyoshi (Sara Mazo), who incidentally is an old friend of Mr. Karpel of the Museum of Modern Art. I will personally attend to packing and shipping the books myself to insure safe delivery.

Mr. Oshita has checked with a local transport company and found that the total shipping charge will be less than \$20.00, and will take about six weeks. As soon as we make our final arrangements for shipping, you will be notified.

I want to add that, as this is something of a coincidence to correspond with you, I hope that there will be some other areas (both cultural and business) in which I might be of some assistance to you. For instance, I would be very happy to inform you of local art world trends and crafts (including antique items). I would be happy to have you inquire about my cultural activities on East-West art exchange from Mr. Karpel.

Thank you again for your interest and the Kuniyoshi order. I hope I may hear from you again.

Very truly yours,

David Kung-

dk/ag

P.S. The payment arrangement you suggested is fine: payable to Bijutsu Shuppan-she. A bank note is preferable to a personal check.

MUSEUM OF FINE ARTS

Downtown Galleries 32 East 51st Street New York, New York Boston, Manachusetts March 8, 1962

On behalf of the Museum of Fine Arts the undersigned begs to acknowledge receipt, subject to the conditions printed on the back hereof, of the objects listed below which you have offered for sale to the Museum. This offer will be submitted to the Committee on the Museum at its next meeting and you will be informed of the Committee's action.

David B. Little Registrar of the Museu

TWO PRINTS BY BEN SHAHN (unmatted):

The Botanist, woodcut

Music and Molecules, lithograph

[94] M. Salida and M. Garago, A. Salida and M. Garago, A. Salida and A. Salida and

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The Durwick is a classic value of the property of the following and the following of the fo

Whalz Cove Road

March 11th, 1962

Boston University Art Gallery 855 Commonwealth Avenue Boston, Mass.

Gentlemen:

In reading my Boston Herald to-day I noticed an account of your Display Forms Tests-ment to Achievement of Max Weber. I have What I think must have been one of his earliest oil paintings as it is signed M.Weber - 1881. It is the picture of a young girl- the background is red - she has a white ruff around her neck and her dress is blue. I am afraid it is too late to offer to let you display this in your collection but I thought you might be interested in hearing about it. My Grandfather was an art collector and this is one of my favorite pictures.

While I am writing you I wonder if you could edvise me on how I might go about selling two of Charles Jacque's oil paintings which I have. One is of sheep and the other of chickens. The sheep picture is too large for the modern home and they both in the old heavy gold frames as is the Weber painting.

(Mrs Francis 2. Booth)

PKV

PLEASE NOTE MY NEW TELEPHONE NUMBER:

ENdicott 2-7861

Peter Pollack 6 West 77th Street New York 24, New York

This is an unlisted number so please save this card.

1962

March 2, 1962

Mr. Hermann Warner Williams, Jr., Director The Corcoran Gallery of Art Washington 6, D. C.

Dear Bill:

This place has been such a madhouse that I did not get an opportunity to answer you more promptly, and will probably deliver this letter to you by hand.

I cannot submit any actual figures, but I don't see why my leans would involve any appreciable sum. Unless you will want to show the entire collection at the inauguration of the gallery (which will not hold it) or before you may choose from the photographs you will then have the larger part of the collection and leave the others for my use. It is really when you will need some special items that changes will be made. Actually I doubt whether there will be shipments back and forth more than twice a year at the most, and in many instances small in masher.

Unfortunately the photographers always retain the negatives. Artists Rouity tried to work out some arrangement, but nothing was accomplished. I tried too since we pay \$4.50 for the negatives and thereafter \$1.00 per print, and we feel that we are entitled to the negatives. On the other hand I am not going to court fight this matter as no one also seems to care. If you wish I will order a complete set at \$1.00 or possibly two sets in the event that you want to use any of the material for publicity. You can let me know about this. Subsequently I will have Mrs. Baum make up a complete record of the exhibitions is which these paintings and sculptures appeared and where they have been reproduced. Will that be all right?

I met Mr. Hoopes and thought he was a very nice person, but I think for the contemporary American division it is imperative to get someone better qualified, or rather better informed about American art. Actually I haven't thought about the matter too much as it seemed premature to select the curator for the division so far in advance of the completion of the wing. I do have someone tentatively in mind, but would rather not make any suggestion until I do a bit of research. There are as you know very few curators knowledgeable enough to use the material to the best advantage as very few know the sequence or the progress of American art from earlier periods to date with the sense of continuity character-

(more)

STEWART RICKARD GALLERY

108 Nacogdoches Street

San Antonio 5, Texas

March 2, 1962

Mrs. Edith Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

The following prints were shipped to you February 26th via

Railway Express:

Pleiades #2

Ben Shahn

Mine Buildings

. .

Lute & Molecules

John Marin

Lobster Fisherman

er tt

We have clients interested in the Ben Shahn "Freud" and in the Abraham Rattner "Elohim". If they are not purchased by the 15th of March, we will return them to you at that time.

We sincerely appreciate your cooperation, and hope that we may continue to exhibit work from your gallery in San Antonio.

Sincerely yours,

Maxine Rickard

Prior to publishing informatio a regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it extend be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published followers after the date of sale.

Jeb Por our House Jour Place.

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Prior to publishing information regarding sales transactions, measurabons are responsible for obtaining written purcission from both string and purchaser involved. If it cannot be stabilished after a reasonable scenes whether an arisa or purchaser is living, it can be assured that the information and a published of years after the sale of rate.

Mr. Jordan Cohen 1001 West 86th Street Kansas City, Missouri

Dear Mr. Coben:

On February 26th you sent a telegram stating that the three Rattners had been shipped to us on that date via Railway Express.

Since it seems rather unusual for paintings to be en route for almost two weeks, I thought that I should advise you that we have not received the crate. Purhaps it would be a good idea to check through your local Railway office.

Many thanks for your occoperation.

Sincerely yours,

EGHtga

一年一年一日本部 八八十五日



633 WEST 155 STREET NEW YORK 32, NEW YORK

March 1, 1962

Dear Mrs. Halpert:

May I take this opportunity to express the gratitude
of the Art Committee and the Board of Directors of the
Academy for your generosity in lending us material for
our recent Max Weber retrospective. Your loan contributed
greatly to the success of the exhibition. We couldn't love
lad in turbonn you! The and Themles

Very sincerely yours,

Felicia Geffen

Assistant to the President

-klas Heffen

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

March 10, 1962

Mr. James A. Michener The Michener Foundation Pipersville, Pennsylvania

Dear Jim:

In order to avoid any further confusion I thought it best to send you a complete resume of your purchases, payments, and returns or credits. And so you now have the complete story, and I hope of course that there will be no problem in locating the original bills for checking.

I hope you and Mrs. Michener can arrange to attend the opening party for the exhibition entitled American Abstractions 1903-1923. This exhibition, comprising small retrospective groups by eleven American artists, will I am sure be a great surprise and certainly so to the majority of those under forty years of age whose frame of reference in relation to modern American art is limited to a span of the last ten or fifteen years.

The party will be held on Monday, March 26th, and only museum personnel, dealers, artists, and a few of the most discriminating collectors will be invited, keeping the audience on a professional level. Mothing will be for sale as a great many of the paintings were borrowed for the occasion or were not for sale under any circumstances. Thus as you can see this is merely for my own self-indulgence and also in the hope that a new perspective will be the result. At any rate I know I am going to have lots of fun and I am sure that a good many others will enjoy it, and I certainly look forward to seeing you on this occasion. Best regards.

Sincerely yours,

searchers are responsible for obtaining written permission am both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information sy be published 60 years after the date of take.

Boston Truck 194 First Street Cambridge 42, Massachusetts

Centlemen:

In regard to your pickup from Mr. William H. Lane, to be delivered to this gallery, will you please arrange to load these paintings so that they will be delivered here <u>first</u> before any other stops in New York? We are in desperate need of them at the earliest possible moment on Monday, March 5th.

Thank you for your attention to this matter.

Sincerely yours,

Gratia Snider Secretary

P.S. Will you kindly send us a written schedule of your pickup and delivery days for New York, Boston, Philadelphia, Washington, and Cambridge? Thank you.

Mrs. Earl Horter 310 West Horter Philadelphia, Pennsylvania

Dear Mrs. Horter:

In 1955 you were kind enough to lend us for a special exhibition Sheeler's painting entitled CHURCH STREET EL.

We are now in the process of putting on another special exhibition which involves early examples by American pioneers in modern art. CHURCH STREET EL is of course one of the major contributions in that field, and I am most eager to obtain it for the exhibition which is entitled American Abstractions 1903-1923, to be held from March 19th to April 14th.

I sincerely hope that you will be generous enough to land this painting for the occasion. We will of course take care of the insurance and transportation charges and will return the painting immediately after the closing of the show. Since our insurance coverage is limited, we would prefer that you retain this on your policy and we will be responsible for the pro rate charges. Because of the time limitation may I ask you to wire your reply (collect) upon receipt of this letter?

I shall be most grateful, and so will the artist, for your kind cooperation.

Sincerely yours,

EGH:ge

The Woodroard Foundation

5 March 1962

2510 Girard Trust Building Philadolphia 2, Pennsylvania 1001 Fifteenth Street, N.W. Washington 5, District of Columbia

Mrs. Edith Halpert Downtown Gallery 32 E. 51st Street New York, New York

Dear Mrs. Halpert:

We are very anxious to have the painting by Tseng Yu Ho, which the Woodward Foundation purchased some weeks ago. I wonder if it is back from the framers and if you could ship it to us? Please ship it to Mrs. Stanley Woodward, 3009 N Street, N.W., Washington 7, D.C.

We wish also to congratulate you on your most generous offer to lend a group of paintings to the Department of tate. We hope that they will hang the paintings to great advantage and know that this will be a worthwhile contribution to an important building that is sadly bare.

With very best wishes.

Sincerely,

(Mrs.) Lucius D. Battle

1513 30th St., N.W. Washington 7, D.C.

reacthers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be abliabed after a reasonable search whether an artist or rebaser is living, it can be assumed that the information by be published 60 years after the date of sale.

Boston Truck 51-02 Roosevelt Avenue Moodside, L.I. N. Y.

Gentlemen:

Will you please pick up two paintings at the Philadelphia Museum of Art, Benjamin Franklin Parkway at 26th St., Philadelphia, Attention: Miss Toomey, Registrar, for delivery to this gallery?

We are notifying Miss Toomey that pickup will be made on Wednesday or Thursday, March 7th or 8th. The Missum has informed us that they will have the paintings fully insured as of date of delivery. The paintings are:

Sheeler - BARN ABSTRACTION
Sheeler - PERTAINING TO YACHTING

Thank you.

Sincerely yours,

Gratia Snider Secretary Miss Pelicia Geffen American Academy of Arts & Letters 633 West 155th Street Box York 32, New York

Dear Hiss Goffen!

Now that the Weber subibition has closed, Mrs. Helpert wonders if you can spare a few catalogues for us. Thank you very much.

Sincerely yours,

Gratia Snider Secretary from both artist and parchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information any be published 60 years after the date of sale.

Prior to publishing information regarding value transaction researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable sourch whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

March 6, 1962

METROPOLITAN 8-3211

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Edith:

I hope you had as much fun as Alice and I did at the Ball. I was sorry you couldn't stick it out until the last gasp. Around 2:30 we transferred the Ball back to our house and I have only the foggiest recollection as to when the last guest left there. Needless to say, I was not much good for anything on Saturday.

Thank you for your letter of March 2nd, which was helpful. I have put down the figure of \$500 as being the cost of round-trip shipments during future years back and forth from Washington to New York, which, based on your letter, may be a little on the high side.

Of course, one of the other items of expense is that of the Curator. I have put this down at a starting salary of \$6,500 going up to \$7,500 in the course of a couple of three years. I know that you will consider this absurdly low, but I have to keep in mind that were I to make it more, I would have to raise the salaries of four other members of the staff proportionately.

My rough figure of the principal necessary for us to operate the additional space, without regard to the additional costs of reconditioning the area and equipping it, indicate that the Trustees will need to raise somewhat better than one-half million dollars.

To go back to the matter of the Curator, I have been trying to find a new member of the staff since about last May to bring our number up to strength as a result of Dorra's leaving and to date have not been able to find any one whom I felt was quite what I wanted. So while it may be somewhat premature to start thinking about the matter now, my experience indicates that it sometimes takes about a year before one can get the person one wants actually present on the job.

I want very much to see your exhibition, American Abstractions, 1903-1923, and hope to see it next week on Monday or Tuesday.

With cordial regards,

Sincerely yours,

Director

oils - water colors sculpture - graphics custom framing eva lee gallery, inc.
450 great neck road
great neck, l. i. n. y.
hunter 2-3360
March 12, 1962

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York City, N.Y.

Dear Mrs. Halpert:

Enclosed is a list of Martley drawings which I have for sale. I will be glad to let you have any that might interest you on consignment.

Cordially,

Eva Lea

Eva Lee Gallery, Inc.

Enc.

Albright-Knox Art Gallery Buffalo 22, New York Members' Gallery

March 14, 1962

Mr. John Marin, Jr. The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mr. Marin:

Thank you for your letter of March 1 asking about the unframed prints which Mrs. Clarkson had selected at your gallery. We would very much like to have the prints, but we cannot accept them unframed. We find that it is difficult for us to handle unframed works and we have learned that those which are framed are more easily displayed and sold.

I appreciate your willingness to send the prints to us, but reluctantly, we cannot accept them.

Sincerely yours

Mrs. Eugene S. Flamm, Secretary

Prior to publishing information regarding sales transactions, meanwhers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Page Two.

	Initial	Recurring
Office Supplies		150.00
Opening Party	500.00	
Travel Trips of Director to consult Mrs. Halpert re plans for alterations (unless Mrs. Halpert will come to Washington, which would be better)	5 00.00	
Office Equipment typewriter file case desk desk chair typing table	460.00 50.00 200.00 75.00 75.00	
Telephone and telegraph	100.00	100.00
Postage	25.00	25.00
Maintenance supplies		700.00
Framing	1,000.00	500 .00
Benches, sofas, chairs, etc. for public galleries	2,500.00	100.00
Venetian blinds	300.00	
Light and power (air conditioning)		2,700.00
Water		1.00.00
Heat		1,000.00
Check room and sales desk facilities	800.00	16
Uniforms replacement of above	250.00	50.00
Storage racks	1,000.00	0,0,
	\$20,775.00	\$23,325.00

Grand Total - \$44,100.00

March 12, 1962 manhatten Lallery Tentlemani Divas greatly impressed The works of artest Trengy-ho that was written about in Time magazine Jan 19, 1962. I wandered if a beginning Collector as 2 could afford her works, and if you could tell me if she is regresented or I could see an exhibit in the Los angeles. Pasadena ava or an The West Court. Mrs Robt F. Williams 2233 So. 5 ave. arcadia. Cary

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 33rd STREET TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, HEW-YORK

March 9, 1962

Mrs. Edith Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

I would like to confirm your permission to have the Gugliemi, The Land of Cansan restored. We are terribly sorry that this accident occurred while it was under our care and it shall be returned to you immediately after its restoration. For your information, I am enclosing a copy of the restorer's report on the damage and its repair.

As you requested, we would like to return the paintings which are still stored:

Weber	Sabbath	
Meigs	Archeological Find	
Katsman	Brooklyn Bridge	
Cloar	Bandsmen	
Bloom	Rabbi with Torah	
Burlin	For the Love of a Cat	

Our first conception of the Art in Embassies project was to create a pool of available works from museums and collectors and to lend from these to Ambassadors. This has proved impractical and we now assemble works only as they are selected for each Embassy since the tastes of the Ambassadors vary a great deal, as well as the requirements of each residence.

Our Registrar will contact you to make the necessary arrangements for the return of the paintings.

With many thanks and best wishes,

Sincerely.

Waldo Rasmussen
Associate Director
Circulating Exhibitions

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published for years after the date of sale.

Air Mail Special Delivery

Mrs. R. E. Bassler, Jr., Registrar Columbus Gallery of Fine Arts Columbus 15, Chio

Dear Mrs. Bassler:

Mrs. Helpert has received your letter of March 6th with enclosed photograph.

Will you kindly ship the Charles Sheeler painting entitled LHASA at your very earliest convenience for our exhibition opening on Narch 19th? We shall of course take of all packing, shipping, and insurance expenses; since our insurance is limited, will you please rotain this item on your policy and bill us for the pro rate preside?

As you can well understand it is wital to have the painting here on the earliest possible date, and we thank you for your cooperation.

Sincerely yours,

Gratia Snider Secretary has become sort of a training center for a good many young curators who spend a great deal of time going over the material relating to the pioneers in American art. Incidentally our next exhibition which will include many of my paintings will demonstrate what I am saying, and will no doubt surprise practically everybody under forty years of age. The show is called American Abstractions 1903-1923 and makes very clear that practically everything considered MEW has been anticipated. The same show will be expanded at the University of Iowa during the summer and Seiberling, who as you know is very avant-gards, will write the foreword, etc. Because of our limitation of space here we are just having a little sample. Seiberling's desire to have the exhibition was based on a recent visit to the gallery when I showed him some of the material to be shown. He was completely overwhelmed.

More gifts are being offered and I am convinced that when the final announcement is made and when I get going on asking for additional gifts, to be approved of course, we'll be right up to 1962

And so, cheerio.

Sincerely yours,

BORtge

ART AND ARCHAEOLOGY DIVISION

THE ROYAL ONTARIO MUSEUM

UNIVERSITY OF TORONTO

100 Queen's Park, Toronto 5, Canada. Walnut 9 6611 Cables: ROMA-Toronto

March 6, 1962

Miss Edith Gregor Halpert, Director, The Downtown Gallery, 32 East 51 Street, New York 22, N.Y.

Dear Miss Halpert,

Thank you for your letter of March 3 which I have forwarded to Mr. Heinrich. I expect that you will be hearing from him soon.

Sincerely yours,

Dooleura Hecley

Dorothea Hecken, Registrar, Art & Archaeology Division DEPARTMENT OF ART BIXLER ART AND MUSIC CENTER

March 12, 1962

Mrs. E. F. Wilder ofCopley Society 158 Newbury Street Beston 16, Mass.

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Mrs. Halperts

Mrs. Jette tells me that she has talked with you about the Colby College Art in Maine Project, and, since I have undertaken the research work on this, I am writing to ask if you can furnish us with slides or glessies of examples pertaining to Maine by the following artists:

Bernard Karfeil

Abraham Rattner

Yasue Kuniyoshi

Miles Spencer

John Marin

Max Weber

Georgia O'Keefe

William Zorach

I would be mest grateful for any assistance you can give me. Please bill Colby College, in duplicate, and send both bill and photographs to me in Boston.

Sincerely,

Elizabeth F. Wilder Research Director

EFFing Encs Description Prior to publishing informatio i regarding sales transactions, experchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be atablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information by be published 50 years after the date of sale.

Chapellier Gallery

FORMERLY GEORGE CHAPELLIER GALLERY OF STYN STREET, N. Y. C.

163-06 CROCHERON AVENUE, FLUSHING 58, N. Y. C. (AT NORTHERN BOULEVARD)

March 2, 1962

Mrs. Edith Gregor Halpert 32 East 51st Street New York City

Dear Mrs. Halpert:

You may be interested in details of the following important items worthy of a great collection:

- 1) A large landscape in oils by A. B. DAVIES (Ashcan School) and some small nudes in pastels.
- 15 examples by EVERETT SHINN (Ashcan School) including two outstanding ones of museum caliber. Also a set of 30 watercolors and drawings by Shinn for his book on Rip Van Winkle.
- 3) The masterpiece of MONTAGUE DAWSON. He is held by many as the best British painter of ships. Sailing ship on high seas. On canvas, 40" x 50". Bought at his last exhibition where Queen Elizabeth and General Eisenhower also bought fine examples.
- 4) WILL ROGERS bronze by CHARLES RUSSELL. One of the rarest bronzes by this famous Western artist.
- 5) A cast of a nude and also a fine pastel flower piece, both by RENOIR.
- 6) A fine work by MAX WEBER who died recently.
- 7) We enclose a brochure on works by BONHOMME the forerunner of Rouault. We have about half the remaining works of his studio in gouaches and oils. He was the leader (massler) of GUSTAVE MOREAU's pupils (Rouault, Matisse, Marquet, etc.).

If you wish to receive details of any items, we will be glad to send them to you on request, together with photographs and color slides, or we will bring the paintings for your inspection.

Awaiting the pleasure of hearing from you,

Yours very truly,

CHAPELLIER GALLERY

eorge Chapellis

Prior to publishing information regarding value transactions, researchers are responsible for obtaining written permission. from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JOSEPH R. SHAPIRO

SIS AUGUSTA BOULEVARD

OAK PARK, ILLINOIS

March 2, 1962

Mrs. Edith Halpert % Downtown Gallery 32 E. 51st Street New York City, N. Y.

Dear Mrs. Halpert:

Remember me? (Marin, Dove, Kuniyoshi, Zerbe, etc.)
The years do pass, don't they?

And now a favor. I have just been separated from my Max Weber. The Art Institute of Chicago, after Mr. Weber's death, wanted a major example of his work and the long hand reached and touched. Although I already miss the painting, I am comforted to know that Max Weber is now represented by a fine painting in a fine museum.

What I need now is an appraisal and for that I need you. The painting is entitled "The Mirror", oil on canvas, 28-1/8 x 36", acquired from Paul Rosenberg about 1945. Signed but undated. (Circa 1940?) Exhibited

Whitney Museum Annual 1942-43 Columbus Gallery of Fine Arts Corcoran Gallery, Washington, D.C. Museum of Fine Arts, Boston Carnegie Institute of Pittsburgh Art Institute of Chicago

I am enclosing a color transparency.

Natually, if there is any charge for the appraisal I will pay the same.

Again with cordial regards, Fam

Sincerely yours,

JRS: #

Encl:

appr

March 7, 1961

Mrs. W. C. Helden Assistant to the Director The Hameum Terms Technological College Lubbook, Texas

Dear Mrs. Holden:

I am listing below the ourrent valuation so you requested.

PUMPLE HILLS by Georgia O'Keeffe 1938 oil \$ 5,000.00

Sincerely yours,

ROS 100

Prior to publishing information regarding sales transactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[March 19102?] Dear Edille -I'm souy to have mussed you but it's my own fault for not county by whou I said I would I was accurred by the article in the Vew yorken typitying you as a "Consulatina dealeryou, who have advanced so many new ideas & hadeed so many attests early in their careers. The Strait Davis Show is monderful. I Minche elegant Danie Mat & Saw in Bart Hays 8how The Va. Museum is

Mr. Lawrence Bloedel 45 Sutton Place South New York, New York

Dear Mr. Bloedel:

Thank you so much for delivering the Marin painting. As I mentioned, it will be included in our forthcoming exhibition entitled American Abstractions 1903-1923 which I think will be one of the most exciting exhibitions held in a long, long time, indicating that we even preceded the School of Paris in this field and what is more important that we have a true American idiom. For this exhibition we are planning an unusual opening party devoted entirely to a special group comprising museum personnel, dealers, artists, and the lenders, as well as a few other choice friends. Will you therefore set this date aside as I am sure that you and Mrs. Bloadel will find it most entertaining and of course interesting. The private viewing is Monday, March 26th, from five to seven P.M. I look forward to seeing you then.

Sincerely yours,

enclosure P.S. I don't recall whether I mentioned I hoped that you would retain this Marin on your policy and charge us the pro rate presium, since our coverage does not include incoming loans.
Again, many thanks.

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a responsible search whether an artist or inchaser is living, it can be assumed that the information may be pathiabed 50 years after the date of sale.

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March 1, 1962

May I take that ourse ourse on to there you are in your himmerses during the exciting reckered to spent in Suchhalot in the case a great event and I offer you sy rather later congretulations.

ly best regunds.

By the

Nr. Gordon Mackintosh Smith, Director Albright-Knox Art Gallery Delaware Park , amico, glaneonic Buffalo, New York

Dear Mr. Smith:

Turning the tables, I am now asking for loans. We are arranging an exhibition under the title of American Abstractions 1903-1923 to be held from March 19th to April 19th. The artists included are Davis, Demuth, Dove, Hartley, Marin, O'Keeffe, Sheeler, Spencer, Stella, Weber, and Zorach, among the pioneers in modern art in America. All these artists are or were associated with The Downtown Gallery, a limitation I had to accept because of our space situation.

What I need desperately from the Albright-Knox Gallery is listed below.

Donnth LANCASTER 1921 (temperal)

Weber FIGURE STUDY 1911 oil

The Levicks are lending me their recently acquired O'Keeffe, THE BLACK SPOT, and this will complete the Buffalo loans.

As the magazine reviewers have upped the date on us by demanding that we have the paintings ready the early part of the March 5th week I am unfortunately in this horrible rush and will have to depend not only on your generosity in making the loans, but also on a speedy shipment. Of course we will take care of all packing, shipping, and incurance charges, and would prefer that you retain your insurance and bill us on a pro rate basis since our coverage is limited. Needless to say I will be overwhelmed with gratitude for your cooperation. Please wire me collect as to your decision.

(over) OUCIT

March 10, 1962

Miss Lillian Hellman 63 East 82nd Street New York 28, New York

Dear Miss Hellman:

I am so sorry to have delayed my reply, but I have been traveling considerably and neglected my correspondence.

For your information the correct procedure with a museum is to offer the painting either through a photograph or merely by letter with a description. In each instance the museum acquisitions board has to act as a group before a gift can be accepted. When the decision is made I would be very glad to send an official appraisal to you in duplicate so that you may send one to the museum for a record. Meanwhile I will communicate with one or two institutions and will let you know the one best suited for your consideration.

With kind regards,

Sincerely yours,

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